SPECIAL PROPAGANDA NUMBER.

THE KINEMATOGRAPH AND LANTERN WEEKLY.

1d. Weekly.
6/6 per Ann.
Post Free.

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Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock Tuesday** to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.
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J. F. FAIRMAN, 311, Chauncey Street, Brooklyn, New York.

Kinematograph & Lantern Weekly

July 2, 1908.

Our Special Issue. Some explanation may be thought necessary for the publication of this greatly enlarged issue at a time of the year generally supposed to witness a falling off in business. But our declared object in this issue (and we think the contents will be found in harmony with it) has been to appeal, not to those who are already engaged in exploiting living pictures, but more particularly to the many others at present engaged in other departments of entertainment and we think it would be difficult to find a better time of the year at which to approach these. The variety or theatre manager, perhaps disappointed in the result of last winter's business, has not yet made arrangements for the next, and is open to consider any means of attracting the public likely to yield better returns than those he has previously employed. Proprietors of halls who have found it difficult to secure continuous paying bookings the winter through would like to learn of a method by which they may secure the desired end. The contents of this number are designed to convince these gentlemen of the possibilities that lie in picture shows. For the first time in the history of living pictures, several of our leading exhibitors have explained in print the methods by which their success has been gained, and the thanks of the trade as a whole, as well as those of the *Weekly*, are undoubtedly due to these gentlemen, who have suppressed the natural desire, felt by everybody, to keep the fruits of one's experience for one's own benefit, and have given information which should lead to many additions to the ranks of living picture showmen.

Our Second International Number. We should like to remove the impression that this enlarged issue is intended to take the place of the one which would in the ordinary course of events be published in September or October next. Our Second International Double Number will duly make its appearance in the early part of the season. It will, as did that published last year, enjoy a special distribution in addition to the ordinary circulation, and we may point out that our index has received many additions since last year's International Issue was published. We hope this year to post some 6,000 copies to people interested in living pictures in America, Europe, and far away countries like India, Australia, New Zealand, Japan, Turkey, and Russia, which the manufacturer finds it impossible to reach directly. Those firms who advertised in our issue of last October were so satisfied with the result that in almost every case their announcements have appeared regularly in the paper ever since, one firm securing 34 new customers from this single advertisement. The Second International Number will have an even wider range than this Propaganda Number. The arrangements for securing articles likely to prove helpful to every class in the trade are already well advanced, and the whole scheme of the paper will be to help our subscribers by bringing together buyers and sellers previously unaware of one another's existence and by tapping markets previously untouched by the majority of our manufacturers.

Sailing near the Wind. To maintain the attractiveness of living picture shows it behoves not only our manufacturers but exhibitors and showman to see that their wares are of the highest

PATHÉ FILMS

Unequalled throughout the World.

The Story of a Gentleman's Jacket.

A swell having received a pot of paint on his brand new jacket, he makes the clumsy painter exchange it for his own. The house decorator takes that of a gentleman asleep on a bench, leaving the dirty one in its stead. The other forces it upon a cabwoman, taking her coat in exchange. After sundry other incidents, all the plaintiffs meet at the police station, where everybody has to take back his or her, own garment, under the supervision of the stern police inspector.

Code Word "Elocution." 362 ft. The Subject £6 0 8

The Mesmeriser.

This happened in Spain; a money collector having been killed among mysterious circumstances, we assist at very thrilling experiments which will help to trace the culprit. The sister of the victim submits herself to the influence of a medium, and under the magnetic spell, she sees the crime as it actually took place, and discovers the murderer in his own house.

Code Word "Elevation." 610 ft. The Subject £10 3 4
Toning £1 0 0

Mr. and Mrs. Thomas and Baby.

Father is left alone while mother has to go out, and he rings for nurse and asks for Baby. Dad will take his little daughter out for a walk, that will be lovely! Outside a toy shop Baby wants a wooden horse, Papa buys it and drags it along after him, he does look nice! Papa is hot, but never mind; the little girl sees a bicycle and wants a ride; Father does as desired. They go and have a rest in a café. A man passes with balloons, Girlie must have one, but she soon gives it to him to hold, however, but unfortunately Daddy is taken right up in the air. Baby cries and frets, fortunately the cord snaps, and Father comes down and falls into the arms of his fat little daughter.

Code Word "Edifice." 330 ft. The Subject £5 10 0

Unusual Cooking.

The world is going awry, for the spoons and forks and knives, with a head and two arms each, carve the cook carefully and cook him, while the brooms, after sweeping the floor, go back to their allotted corner. The picture ends with the cooks, kitchen maids and scullions, having a good time on account of their work being done without having even to superintend it.

Code Word "Emphose." 198 ft. The Subject £3 6 0
Colouring £1 17 0

The Customs Officer's Revenge.

The officer on duty on the rocks looks out for anything unusual which might attract his attention. Everything being quiet he falls asleep with his gun beside him. Smugglers with their goods land from the sea, and passing behind the sleeping man they bind him with ropes and go their way, laughing at the now impotent officer, who is not freed from his bonds till the next morning, when his fellow officers come to relieve him. But he is dismissed, and he works out his revenge by winning the smugglers' confidence so that he can deliver them over to the police.

Code Word "Eloge." 824 ft. The Subject £13 14 8
Toning £1 5 0

Pilgrimages and Fairs in Brittany.

These pilgrimages and fairs attract every year a great number of people, who go there to ask for the protection of their patron saints, either for their cattle or the members of their families. The different pictures thrown on the screen are headed by the following titles: Going to the Fair—The Cattle Fair at Carnac—The Horse Fair at Guilligomarch—The Poultry Fair at St. Cado—The Chickens are Sold for the Benefit of the Church—The Tree of St. Anne.

Code Word "Emule." 460 ft. The Subject £7 13 4

A Duel with Dynamite.

Young Nigel, having been insulted by his rival, is going to have a duel with him. Evidently the god of battle did not wish for their lives, for, after a first attack, and a second, the witnesses decide that the two opponents shall settle their difficulty with dynamite. The machine is fixed up, and each one is given a torch. After both have hunted each other in desperation, Fate lights both machines exactly at the same time, and they are both blown up into the air. A few seconds later a surgeon gathers up their several limbs, and puts them together very carefully; then the two men stand up, shake hands, and all is forgotten.

Code Word "Email." 460 ft. The Subject £7 13 4

A Game of Hide and Seek.

A bevy of children, pretending to play at hide and seek, are let loose in the flat, which they fill with their laughter and playful tricks.

Code Word "Effort." 180 ft. The Subject £3 0 0

PATHÉ FRÈRES, LONDON

31-33, CHARING CROSS ROAD W.C.

The Largest Manufacturers in the World. Actual output of Films 80 miles per day.

Works & Studios—Vincennes Joinville le Pont, Montreuil s/Bois.
Branches—Brussels, New York, Berlin, Moscow, Vienna, Milan, Amsterdam, Calcutta, Alexandria, Buenos Ayres, Rio de Janeiro, Mexico, Shanghai, Tokio.

Pathe's Films stand alone and ahead of all other makes in every respect—Photographic Quality Excellency in Staging, Steadiness, Colouring, Toning, Durability.

possible standard. To our manufacturers a warning note is needed at the present time as to the necessity to avoid giving films titles which, because of their suggestiveness of indecency or likelihood to ensnare morbid minds, are supposed to ensure a big "pull on the crowd." Let them remember that for every one they capture on these lines (and these supporters are in the cheaper parts of the house) they are likely to lose two or three who because it is a "cleaner" entertainment, prefer kinematograph shows to other forms of dissipation. Ladies and children, who in great part form the audiences at our shows are not likely to be attracted by such titles as Mrs. Guinness the female Bluebeard, Double Suicide, A Fake Diamond Swindler, A Pickpocket, Johnny sees the Revels of Paris, A Mother's Crime. These we have selected from productions noticed in one week's issue of Living Picture journals and we think readers will judge the necessity of stifling a growing tendency to give titles which cannot but lower the tone of the trade.

Living Picture Photographers. Among our advertisements last week was an enquiry for a "kinematograph operator for America proficient in taking and developing high-class travel scenes." Several times recently have similar requirements been advertised, but the scarcity and want of ability of applicants has surprised us. The taking of living pictures is looked upon by so many as requiring life long study and exceptional training—in fact something unobtainable by the ordinary individual, consequently they have not increased in numbers in the same ratio as the demand. With the idea of fostering the taking up of the profession and giving further information to those who already are in the business, we have made an arrangement with the chief operator of a well-known firm to write us a series of illustrated technical articles on "taking living pictures." It will contain valuable information and we trust increase the interest in this department of our programme.

Exposures. Theoretically the longest day of the year should give us the most favourable conditions for the quick shutter exposures, says the *Telegraph*. But as a matter of fact these favourable conditions remain practically constant, provided, of course, that the weather be fine, some weeks before and after the longest day. Consequently from the present time till about the middle of August we shall have the best chance of securing good negatives of moving objects with the briefest time of shutter exposure. By way of example, suppose our ambition leads us to attempt a jumping horse as the subject of the experiment. The following conditions should be complied with as far as possible: 1. Time of day: Two a.m. to three p.m. 2. Light: Sunshine preferable, with very light clouds rather than cloudless sky. 3. Sun: To right or left, but not shining direct on to front glass of lens. 4. Plate: Rapid and backed. 5. Background: To contrast with horse, e.g., near trees, &c., for light horse, but open distant landscape for dark-coloured horse. 6. Stop: Use largest stop that gives required depth of focus. This is ascertained by focussing on the jumping-place beforehand. 7. Exposure: As long as possible provided it will not show objectionable blur. This depends on whether the movement is across the line of sight or oblique to it, speed of moving object, distance between lens and object, focal length of lens, &c.

Example. A galloping horse crossing the line of sight 30 miles per hour, or 44 ft. per second, requires an exposure not longer than 1-440 sec. at 100 ft. distance, of 1-150 sec at 100 yards distance, so that the blur may not be more than 1-1000th part of the focal length of the lens, *i.e.*, 1-200 in. with a lens of 5 in. focal length. Similarly, an express train moving 60 miles per hour, at 100 ft., requires exposure 1-880 sec., at 100 yards 1-290 sec., at 500 yards 1-60 sec. If the negative is intended for enlarging then a blur limit of 1-200 in. is not too small, but for contact printing we may very well put this at 1-100 in. This means that the above times of exposure limits may be doubled—a change which may make all the difference between under and sufficient exposure of the plate.

Ideas. A reader in Rochdale writes, "Do any firms buy ideas for films, and if so what are their addresses?" We have had many such inquiries, and advertisements have appeared in our pages both from those requiring plots and those who have them. Undoubtedly all film subject makers are open to purchase right down good ideas, but our experience has been that when the tale is unravelled by the would-be author nothing original or something impracticable is the outcome. On all ambitious plot writers we impress the necessity of preparing their subjects in a thorough and practical manner before introducing them to the trade, and not to expect a huge price for their productions.

The Kine and Comfort At the present time the activities of the bioscope operator are truly remarkable, and enable the busy—or the lazy—man to keep in touch with the social life of the day without going far afield or putting forth any particular effort, says *The Telegraph*. Why, it may be asked, trouble to skirmish about in crowds, and incur the risk of sunstroke when you can see all, or nearly all, the sights which are supposed to make the London season so enjoyable, by lolling back in a comfortable seat in a cool theatre and watching the day's social events and gaities as graphically depicted on a screen? Were the stuffy, crowded streets of the metropolis, when the Suffragettes swarmed down upon Hyde Park and paralysed the traffic of our principal thoroughfares, as pleasant—or safe—a place for witnessing their demonstration as the stalls of a luxurious variety theatre? We doubt it.

Films Ltd.

It is gratifying to find we were in error in ascribing the running of the picture show at the Alhambra, Belfast, to this enterprising firm. They protect their customers' interests by ignoring this part of the business. The facts are that Entertainments Limited, which is an Irish Co., are running the Alhambra, Belfast. They are also opening St. George's Hall, Belfast, as a Picture Palace, and at the present time they are running the Gaiety, Glasgow, and have purchased a portable theatre 70 feet by 30 feet, capable of seating 1,500 people for the purpose of giving kinematograph shows with variety interspersed. They are also arranging for opening a number of shows in Edinburgh, Dublin, Limerick, &c., &c. Films Ltd., are supplying the pictures and operator at a salary, and have the contract for supplying all their shows including the kinematographing of any topical subjects which they may require from time to time.

WALTURDAW.

Henley Regatta.

JUNE 30th to JULY 3rd. 200 feet (about).

The Italian Cavalry Exhibition. Jumping by the Officers of the Italian Cavalry at Hurlingham.

By kind permission of HIS EXCELLENCY THE ITALIAN MINISTER OF WAR.

(Taken June 27th, 1908).

Length 260 feet.

The Second Annual Swim Through London.

Saturday, June 27th, 1908. JARVIS TWINS.

Length 150 feet.

Boulter's Lock on Ascot Sunday.

We have succeeded in obtaining a remarkably fine picture of this bright and interesting scene. Photographically this subject is one of the best of the year and will find acceptance with every audience.

As shown at the Palace Theatre.

Length 300 feet. **Price £7 10s. (less 33⅓ p.c.)** Shorter lengths if required.

International Horse Show, Olympia.

We are taking the leading events of this meeting day by day. Write for full particulars of the various lengths we can supply.

Another "Palace" Success.

Dick, the Kisser.

The hero of this film is too gallant by half, and through kissing every woman he meets soon has an angry crowd of both sexes hot upon his track. An amusing skirmish takes place, in the course of which the whole party finds itself in a horse pond, and the gallant one escaping, follows a lady who is of very attractive appearance—from the back. When he sees her face he flies, followed by the crowd, but is at last captured, stripped, tarred and feathered.

Length 355 ft. **Price £5 18s. 4 (less 33⅓ p.c.)**

The Princess and the Peasant, or Love and Madness.

(Aquila Film).

Two peasant lovers are seen together, happy in one another's company. They go for a walk through the town and see the Princess assaulted by a number of villains. The man goes to her rescue, and is so struck by her beauty that he straightway falls in love with her. He finds his way into the castle and it is evident that his affection is reciprocated. The peasant girl, jealous, goes off to the Prince and tells of his wife's faithlessness. He lays a trap, stabs his wife while waiting for the peasant, and has the latter accused of the crime. The peasant girl, who has seen the action, is driven mad, but regains her senses in time to save her lover from death at the stake.

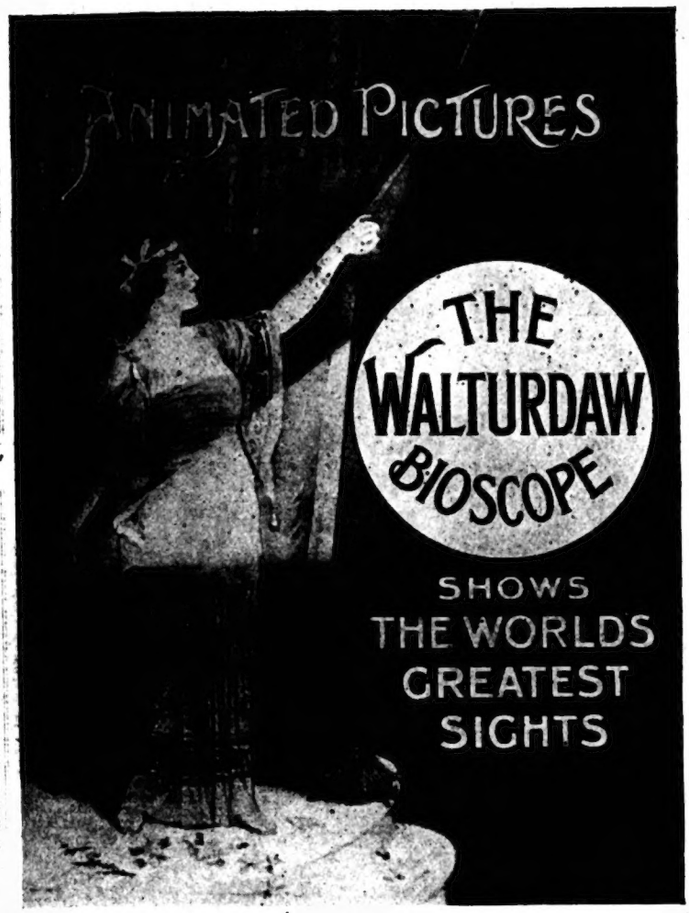
Beautifully Staged, Magnificent Photography.

Length 665 feet. **Price £16 12 6 (less 33⅓ p.c.)**

The "Walturdaw" Co., Ltd.,

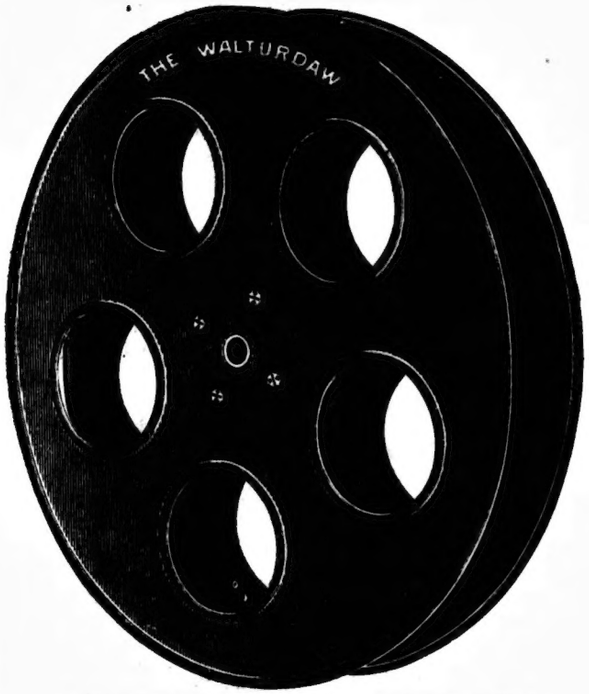
— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." **Telephone: 4707 Holborn.**



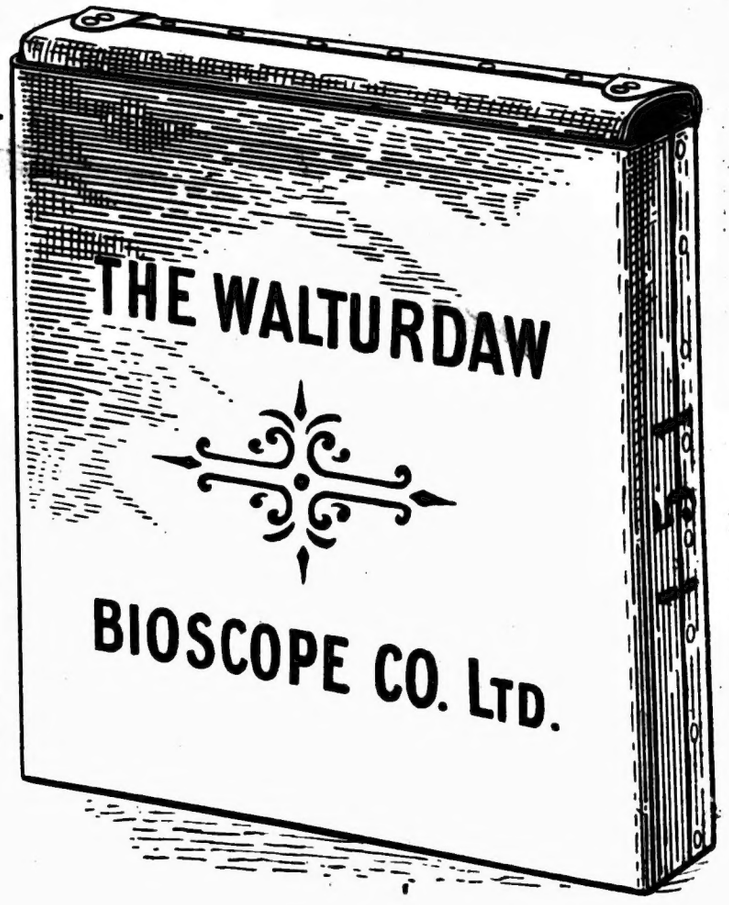
The Poster to attract the eye, and the right price at that.

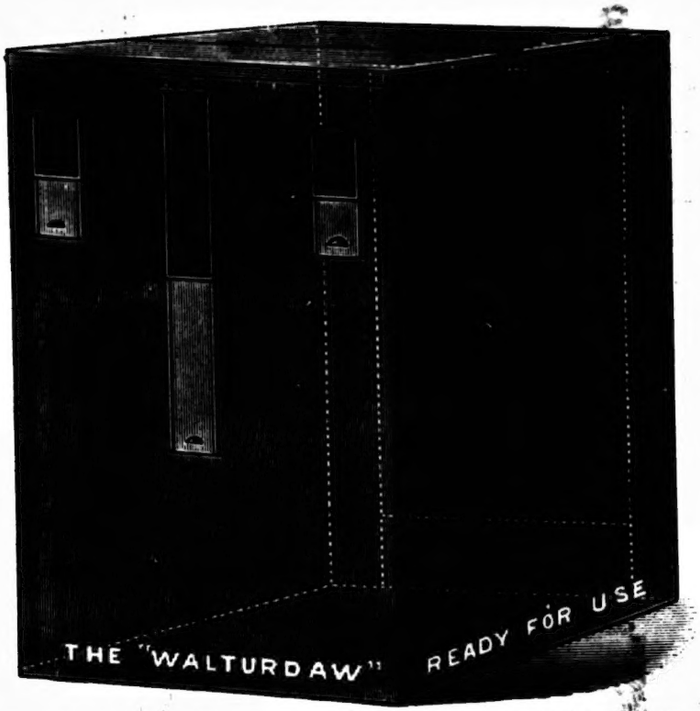
The Cement that sticks. The result of 10 years' experience
1/- per bottle.



12 in. Spools, holds 1,600 ft. of film, 3/- each.

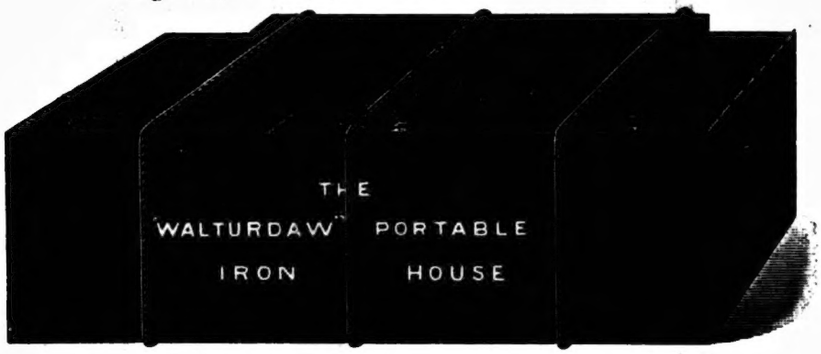
This unbreakable Travelling case for Spools, wet proof, fire proof, indestructible. Price 4/6 each.



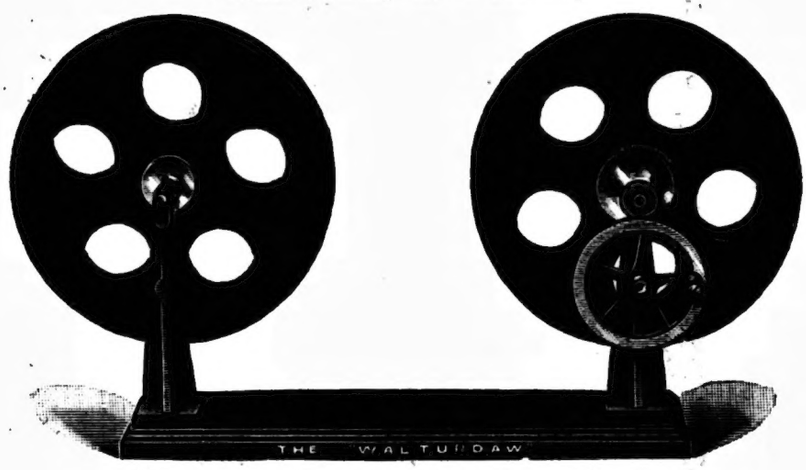


Why risk a panic with unknown terrors? The cost of this Box is small and its advantages many.

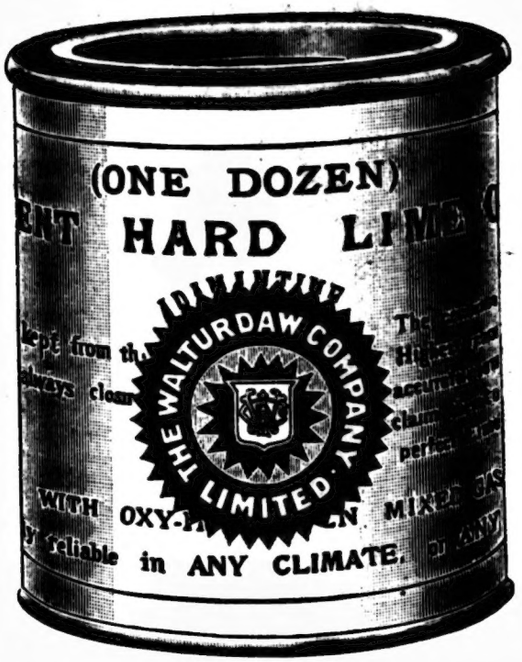
Small Size,	4 ft. by 4 ft. by 7 ft.	Price £5 10 0
Large Size,	4 ft. by 6 ft. by 7 ft.	£6 10 0



Packed Ready for Travelling.

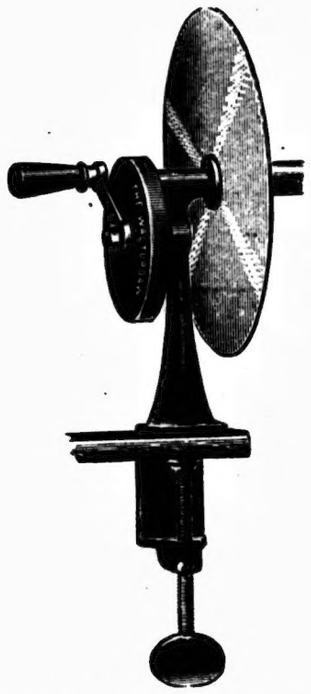


Time Savers—Geared Spool Rewinder £1 15 0
Non-Geared ,, 18 0



The Best Money can Buy!

Large Size, 6 inch Tin 2/-
Small Size 12 inch Tin 2/-

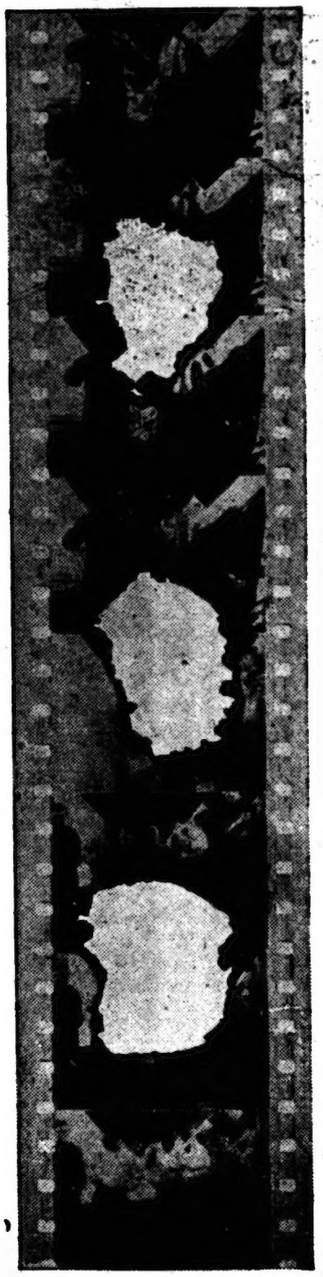


Fixes to any table and winds 1,000 ft., price 12/6

Gas Key and Wrench, price 1/6

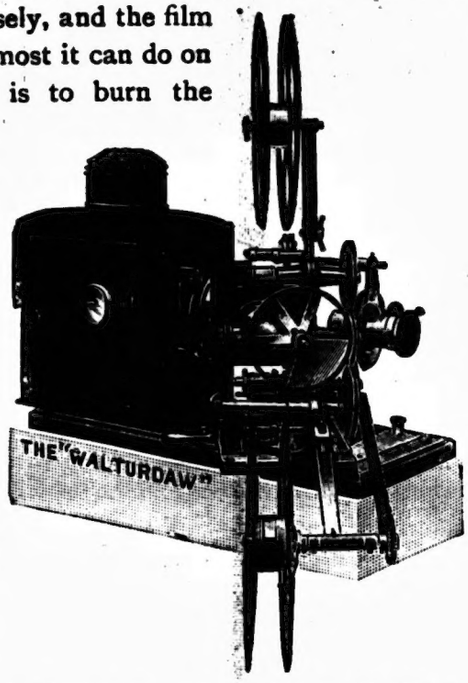
The Walturdaw Co., Ltd., 2 and 3, Dane St., High Holborn, London, W.C.

"Walturdaw" No. 3 FIRE-PROOF BIOSCOPE.



In our opinion it is criminal to use an out-of-date machine.

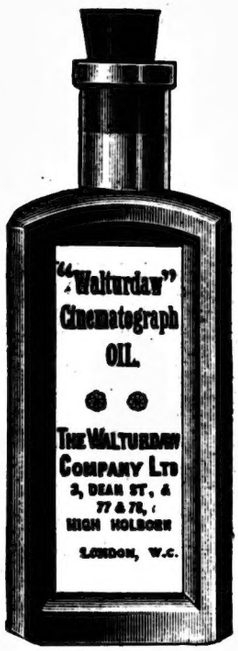
IF you use this machine you need have no fear of fire while showing, even if your operator is devoid of ordinary common sense and permits his light to rest upon the film, which by-the-by must be done purposely, and the film fires. The utmost it can do on this machine is to burn the centre of one picture, half the size of a postage stamp. For illustration see block opposite.



The film from which the block was made, was fired by a representative from a Fire Insurance Company who absolutely knew nothing about Cinematography, and to show the safety device on our machine we put a spool of film carrying 1,500 feet on the machine and told him to fire it if he could. There were 50 amperes of light concentrated on the film at the time and after twelve attempts the most he could do is shown on the block. Why risk a fire? Be sensible and buy "Walturdaw" goods.

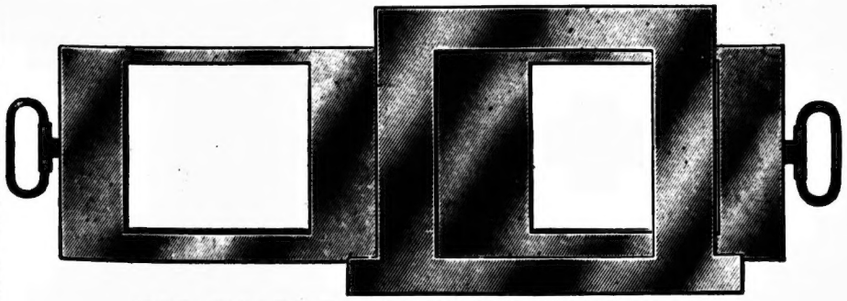
Price £26 10 0

Single Spool carrying cases, very handy. **Price 4/-**



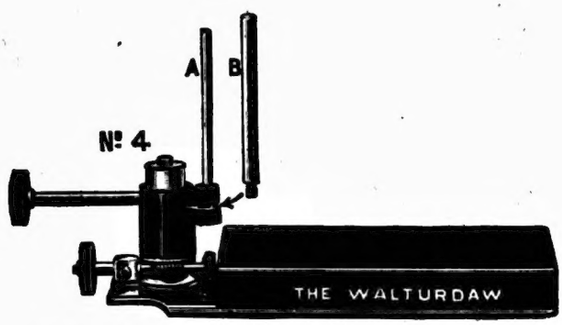
It is false economy to use bad oil. Walturdaw, the oil that dubricates.

6d. per Bottle.



THE WALTURDAW SLIDE CARRIER

An all Metal Slide Carrier (won't melt like some do), all Brass and rivetted together, regular Walturdaw Standard. **Price 13/-**



Will take any Jet and give you all the movements of an arc Lamp. **Price 14/6**

The Walturdaw Lending Library

Better Now Than Ever.

Old Customers still delighted with their Service.

OUR LATEST SUCCESSES—

NERO AND THE BURNING OF ROME. THE HOLY CITY.
THE LIFE OF SAMSON

Together with 300 other new Subjects. Send for our NEW LIST now ready.

REDUCED HIRE CHARGES.

Please Note.—We spare no pains to maintain the wide reputation we have gained with our Lending Library. It was in existence years before any other concern could see its requirements—we knew—our customers know.

This long experience has taught us much—we know the exact requirements of every class of audience.

Our business would never continue to grow and increase as it does, if we didn't please our customers.

That we succeed is fully proved by the continuous stream of testimonials, flowing in by every mail from customers delighted and surprised at the marvellous value they had thought it impossible to obtain.

Paper Talk with no backing amounts to nothing—Solid facts are stubborn things—Call and have a chat with us, and see the Testimonials and Orders from every quarter of the British Empire.

There is a reason Why! One reason is The Walturdaw Lending Library gives the opposition no rest—nothing but new Pictures—they never end.

It is important to every user of a Bioscope to get these new pictures.

You Can Have Them!

We are not content to live up to our reputation of the Past. We are seeking all the while to improve in every department, and it is better to-day than ever before. And about to-morrow? Well! We are confident The Walturdaw Film Service is

The Earth in Pictures.

Pictures of the ball that flies in space, think of that flying ball. Remember you are standing on it. Remember that in all this busy world, England is but a speck. Think how little we know of this world and its People.

Think of the wonderful Pictures on this huge ball flying in space, and then remember that The Walturdaw Lending Library shows you something about it all. Pictures of the far Eastern Empire, China, Japan, of Australia beyond, of America, The West of Africa, of the Ships and Railways all over the world, of the Alps and Niagara, and the Pyramids.

Pictures of Egypt, Greece and Rome, The Eternal City, Pictures of the British Empire. Pictures of those beautiful Stories, Good Teaching, Happy Thoughts, Noble Deeds, and Funny Situations.

These Pictures are a never ending Drama—The Tragedies and Humours of the Human Races.

Be sure and use the Walturdaw Lending Library because no matter where you are, you can rely upon it.

The "Walturdaw" Co., Ltd.,

3 DANE STREET, HIGH HOLBORN, LONDON, W.C.

"Our Army and Navy."

Mr. Alfred J. West gives some valuable Hints on Exhibiting.

The kinematograph can be made a great means to a great end, and bring prosperity to the exhibitor, while at the same time serving a useful public purpose, but to do so it requires to be used with no inconsiderable degree of skill, and in my opinion the man who will make a success of a living picture entertainment is he who is most successful in studying the peculiarity of the public to which he is appealing and uses only those subjects which suit them.

The supply of subjects is nowadays not only almost unlimited but so varied in character as to embarrass the person faced with the necessity of making a choice, but I think the makers err in studying the wants of the showman, in preference to those of the audiences he has to show to. This may seem a contradiction in terms, but I am convinced that the cry for "comics" of which we hear so much is raised by the showmen more than by the public which always appreciates the higher class films. The result of this demand is that makers almost burst their imaginations in supplying it and the result is that some of the "comedy" is very thin comedy indeed.

Humour in its place is good and to raise a hearty laugh is undoubtedly worth aiming for, but I very much question if the humorous part of the entertainment has so much to do with its ultimate success or failure as is generally supposed. Trick and comic films are all very well in their way, and after seeing them, as after seeing a clown or conjurer, the audience laugh and leave the hall wondering how it is done. They have been amused and that is undoubtedly something. But it is not everything.

I can recall several films which have been thoroughly entertaining and yet have also been instructive in character, and these have made a much stronger impression on the audience than a comic film pure and simple. It is undoubtedly the showmen who selects subjects; the public hear of them and want to see. The showman is supplying a want and his success or non-success depends entirely on his discernment of what the public really do want, for the public itself cannot tell him in so many words. It undoubtedly becomes more critical every day of the living picture fare placed before it.

I think some showmen have a tendency to be misled by yells of laughter and thunders of applause; the better policy is to aim at a quieter but more generally appreciative audience. I would say, try to reach the heart of your audience, give them something good, something that sets them thinking, something that stimulates as well as interests, so that when they leave the hall they know more than when they went in and feel all the better for the visit. A showman who caters in this way is bound to succeed.

There are many kinematograph shows which have the reputation of presenting an entertainment to which parents may take their children; there are others whose reputation is quite the reverse. My experience is that the latter carry on for a time, disappear and wonder why they fail. In living picture entertaining as in other directions a good name is the showman's biggest asset.

Putting aside for the moment the composition of the entertainment itself, the question arises how to attract the people there. I believe glaring mistakes are sometimes made. I have seen bills stuck up that are not only unattractive and obviously very cheap, but contain reading matter that does credit to neither the maker of the film nor the exhibitor. It is, however, difficult to lay down any hard and fast rules as to billing; there is only one way to attract big audiences, and that is to give a good show. Good wine needs no bush.

I attribute the success of my own entertainment largely to the fact that I obtain my own pictures, thus having unique subjects which cannot be seen elsewhere. I have a thorough knowledge of photography, holding some fifty medals, and am therefore able to get good results. Some of my pictures have been the result of twelve months thought; others I have caught red-handed, as it were. I will not go into my early difficulties. Suffice it to say that they were legion, particularly when I first started showing.

My first exhibition was before the late Queen Victoria at Osborne, who was pleased to honour me with expressions of approval. I felt then that I could please the British public, and upon deciding to start in London was honoured by a message from H.R.H. The Prince of Wales regretting that he could not be present at the launching of Our Navy, but wishing it a successful commission. That is twelve years ago, and I am glad to say the commission *has* been successful, and I hope it will be many years before "Our Navy" flies the paying off pennant.

The adventures which have befallen me during those

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twelve years in search of pictures I hardly like to dwell upon. I have been nearly drowned in the Channel during a collision, experienced earthquake shocks, fallen into the crater of a Volcano, narrowly escaped being blown up in a launch by the boiler bursting, and as to my adventures and narrow shaves in securing my yachting scenes, they are legion.

There is something I prize above all, which stands on a Union Jack before me, and that is a statue of Nelson which has the following inscription—

"England expects that every man will do his duty."
Nelson Centenary Memento
made of Oak and Copper from H.M.S. Victory.
Given by the Lords of the Admiralty
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Patron H.R.H. Prince of Wales, K.G.
and presented to Mr. Alfred West, F.R.G.S.
in recognition of his valuable services at the
Centennial celebration of the Death of Nelson
at the Royal Albert Hall, October 21st, 1905.
E.R. VII.

Aside from this I have received many letters; the following two being particularly interesting.

R.N. Barracks, Portsmouth,
Mr. A. J. West,—Sir, August 28th 1905.

I beg to inform you that I am directed by the Commander-in-Chief H.M. Ships and Vessels, Portsmouth, to convey to you the thanks of the Lords Commissioners of the Admiralty for the very valuable assistance rendered by you in entertaining the officers and men of the French Fleet during their recent visit.

I have the honour to be, Sir,
Your Obedient Servant,
E. P. F. G. GRANT, Commander.

H.M S. Excellent, Portsmouth,
Dear Mr. West, June 12th, 1906.

I have to thank you on behalf of the Captain and Officers of the "Excellent" for your kindness and courtesy in providing us with such a fine biograph display on the occasion of the Japanese visit. It was greatly appreciated, and formed one of the most interesting and entertaining events of the evening. Hoping we may again have the opportunity of seeing your excellent collection.

Yours sincerely,
A. W. CRAIG, Commander.

The Trade in America.

FROM OUR NEW YORK CORRESPONDENT.

There is to be a meeting of the Film Service Association (the Edison faction) in New York, on July 11th. The members of this combine are very wroth that promises have not been kept. Many of them are declaring they are being betrayed to the detriment of their business and consequent loss of investment. I do not know whether this will result in separation from the Edison people or not, but from letters I have, the writers are strongly opposed to any iron bound laws such as they have been under since March the 2nd.

The police authorities have been making themselves felt among exhibitors in various parts of the States. In Chicago Lieut. Joel A. Smith, of the squad of police recently detailed by Chief Shippy to censor films, has ruled against the realistic acting in the "Macbeth" production. The scenes showing the duel between Macbeth and McDuff, the stabbing of King Duncan and the brandishing of the bloody dagger, were ordered to be cut out. Lieut. Smith said: The stabbing scene in the play is not predominant. But in the picture show it is the feature. In the play the stabbing is forgotten in the other exciting and artful and artistic creations that divert the imagination. On the canvas you see the dagger enter and come out and see blood flow and see the wound that's left. "Shakespeare is art, but it's not adapted altogether for the 5-cent style of art."

The moving picture bill introduced in the Massachusetts House of Representatives has become law. By this bill the hundreds of moving pictures shows in the State are hit hard, the bill specifically stating that there must be at least five minutes of light at the end of twenty minutes of pictures. This means that the hall must be fully lighted at the end of the stated period, but by an amendment proprietors have the right to put on vaudeville, if they so desire, during the required "rest." There is little doubt but many will avail themselves of this opportuntity, as an intermission at the end ot every twenty minutes would be very displeasing to the audience and in the end would probably affect the patronage of the house. The programmes will probably undergo an extensive change. The argument for the bill was that the continuous display of moving pictures seriously injured the eyes, and it had the endorsement of many Boston physicians.

At the Valentine Theatre, Toledo, during the summer engagement of moving pictures, a surprise is in store for the patrons in the shape of a complete change of the operating force of the front of the house, from men and boys to women and girls. The ushers will be young girls dressed in white costumes. The girls have been selected not only for their neatness and comeliness, but for their natural smartness. In addition to a large corps of these ushers and door tenders there will be several girls who will do nothing else but pass ice-water from the time the house opens until it closes. The ushers will also carry small atomizers of delicate perfume, and every time one of them goes down to the front of the house she will spray it with this perfume.

In an interview with a representative of "Views & Films Index," Mr. J. A. Berst, of Pathe's, makes some startling remarks. Arguing in favour of the abolition of the rental schedule on three months old films he says:—

"It is our belief that there will only be a complete Association when the Independents are entirely eliminated, and for this reason we are in favour of cutting out the schedule for three or even six months in order to secure that business. I think this should be done at the earliest possible time, because our concern, which controls three-quarters of the business in Europe, is about to cut down prices of film to a great extent, and the ruin of independent manufacturers in this way on the continent and a vigorous onslaught in this country must, within six months, leave the Edison licensed manufacturers in full control and in a position to enforce the observance of the Association's rules."

This is optimistic enough, but if a rate war is waged in the near future, as Mr. Berst thinks, it is quite certain the outcome will be as he thinks? To be effective in America the cut must apply to the goods of the seven other Edison makers, as well as Pathe's and some of these firms are not so financially strong that they could afford to sell at a loss for a long enough period to ruin the Independents. As to the Continent, the various firms there may be trusted to take care of themselves I remember to have heard something of a previous threat to cut prices which was put a stop to by the prompt reply from a threatened firm that if necessary it would sell cheaper still—which it was able to do from the fact that it was a privately owned concern and had no fear of its shareholders kicking, while the firm which made the threat was handicapped because it was a limited company, and those interested would certainly have made their voices heard in the event of a continued decrease in dividends.

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PHILIPPINE ISLANDS

Mr. J. DUCKWORTH.

The successful manager of the Central Hall, Colne, tells the Story of his Enterprise.

My first acquaintance with the optical lantern dates back more than 25 years. It would be uninteresting to your readers to refer to the many difficulties connected with exhibitions of that time, but I will not pass without saying there was a charm about the dissolving view when carefully projected by a well registered biunial, which delighted the audiences of that day quite as well as the animated pictures please this generation.

I first saw the living pictures by the aid of Edison's Kinetoscope, and was so impressed that I was soon the happy possessor of one of these wonderful instruments, which being the only one in the district was a great novelty and attraction. The advent of the projected picture soon made this apparatus obsolete and I ventured to invest in a bioscope, marketed by Macquire & Baucus, I believe at that time under the management of Mr. Chas. Urban.

The purchase of films was the principal difficulty. At that time the nett price was 1/- per foot, and the average length 50 feet. A picture running to 75 or 100 feet was considered very extraordinary!

My exhibition consisted of about 1500 feet, and the entertainment was filled up with lantern pictures and illustrated songs, which took wonderfully well until the district had been worked over and over again. Then I began to find the disposing of old subjects and the cost of new ones was a difficulty too great to make the undertaking a financial success in my limited area. The field of enterprise appeared to have been exhausted, when fortunately it became possible to hire the films, and new life and vitality was given to what I regarded as a played out undertaking.

Before entering the scheme of my present exhibition, I had many misgivings as to whether an entertainment consisting chiefly of animated pictures would continue to attract the public, and further whether it would be possible to obtain a change of programme to run an exhibition in the same town for more than a short period. Having assured myself on these points, and being also thoroughly acquainted with the art of projection, I had every confidence in being able to obtain the best possible results upon the screen.

This experience, together with the good fortune to possess a site for a suitable hall in the centre of a population of some 30 to 40,000, led to my present undertaking. I built what is known as the Central Hall at a cost of over £2000. It is suitably furnished, installed with electric light, and heated with hot water. The lighting current is 240 volts and 12 amps. This is transformed for projecting purposes to 55 volts and 35 to 50 amps. The apparatus for projecting is Gaumont's Professional Chrono driven by electric motor, and this has now run every night for two hours, for nearly two years, without giving the least trouble, and the picture has been critically viewed by exhibitors who have favoured us with a visit, and is always admitted to be amongst the best they have seen.

The entertainment consists of a two hours' run of pictures only—variety turns have been tried without success—and from experience I find pictures only draw better than mixed programmes. I have also tried "effects" and find generally the "effect" is best when the impression to be made is left entirely with the picture. As regards the nature of the programme, I always like to include an educational or travel subject; this I find gives dignity to the show. Good drama and pathetic subjects are always appreciated. The greatest difficulty is experienced in satisfying an audience to which you are playing week after week, with humorous and comic subjects—breaking crockery, tumbling over furniture, or running against the banana cart fails to draw a smile, if not positive disapproval. In advertising, we find day bills and handbills quite sufficient, without posters. Our handbills contain a full list of subjects, the principal of which are fully described.

To sum up, in my view, in order to succeed, you must have and keep the confidence of the public; there must be punctuality in commencing the show, there must be no delay in the programme, no mishap in the cabin, everything must run like clockwork every time, and the entertainment must be its own recommendation.

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How I Handle Pictures.

By DOVE PATERSON, *The Northern Picture Specialist.*

My living picture life has only just begun in earnest. Until three years ago I was quite unknown in "Screenland," though since the early eighties I had been before the public in one function or another, more especially the Scottish public, as an elocutionist and concert promoter. In this capacity I toured the United States and Canada in 1892-3 with the Royal Edinburgh Concert Company, and perhaps I then absorbed a little of the hustling propensities of the Yankee—which are very useful in making my picture shows a success at the present time.

At the time when the kinematograph first became a feature on concert programmes, I foresaw its drawing powers and great possibilities, and often wished that I might at some future time adopt what I quickly realised was to many others "the hen that laid the golden eggs." This hope was destined to be realised in a curious and unexpected way. I had become a camera fiend, contributing snapshots to the local press and taking the "shooter" with me on many continental trips. About that time the illustrated lantern Lecture was in great demand by the public, and on one eventful engagement at the Scottish National Salon in 1906, held in Dundee, I gave A Pictorial Trip to Belgium, with kinematograph pictures interspersed. The innovation was a marked success, and I lost no time in acquiring plant of the very best and latest type. Fortunately, in my own son I had a very skilled electrician and lantern operator, who quickly mastered the bioscope, and as we worked in perfect harmony, our entertainment soon became favourably known.

Our first big hit was at the Royal Horticultural Society's Show three years ago. Here I gave my first *al fresco* entertainment for three nights, drawing £357 for the Society. I hope to repeat my first success with them on many occasions.

Another notable incident in my living picture life led to my present engagement, which started in October last year and looks like running on indefinitely. The proprietor of the Aberdeen Beach Zoo attracted my attention while amusing himself, when quite a lad, with a baby bear, and I engaged him to give a show at a youngsters' matinee; the booming I gave the "baby" did us both good. The youthful animal trainer has now developed into a successful Zoo exhibitor, and on acquiring the Alhambra Music Hall last year he very kindly remembered his first engagement, and made an offer for my show as a permanent feature of his, which has turned out to be a most successful venture, and he thanks the Electro-Graphic pictures accordingly.

My success I attribute to the following elements to be found in my programme:—The high ideal of giving only the best of everything, knowing that only the good lasts; changing subjects every week; providing an intelligent dialogue for every picture I show; demanding and commanding perfect silence and attention from the audience during dramatic stories; and joining with real gusto in the fun and acting in my comics. Every week a pictorial trip is given to some place of interest; the slides rest the eyes between the animated films, and also serve to give my voice a rest. I see that local pictures of the moment are made specialities.

I always welcome my audience with a special curtain slide, and bid them *au revoir* by film. I tolerate no show of white sheet or "blanking," but keep the screen continually aglow with hand-painted title-slides; in short, I endeavour to keep my audiences in Pictureland when once the spell is cast. Should a break occur when running a film my operator flashes the following polite intimation, "A film slip, please excuse a moment." 'Ere the audience has time to read the request we are off again, the smart idea is commented on, and the sympathy never broken. The best possible music by the best possible musicians accompanies all my pictures. Being a methodical man and a strict disciplinarian, I insist on the sobriety of my whole staff. I have been a life-long abstainer, and Lady Nicotine claims none of my affections, and it is simply by adherence to these (some would think minor) details that I have been enabled to handle the pictures so successfully, and retain the favour and confidence of the picture public so far.

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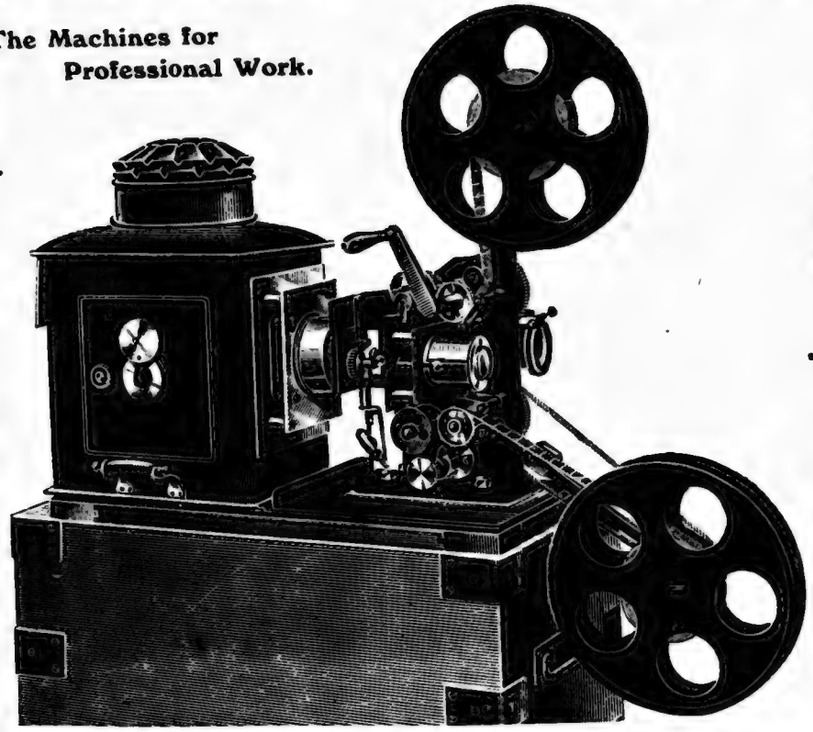

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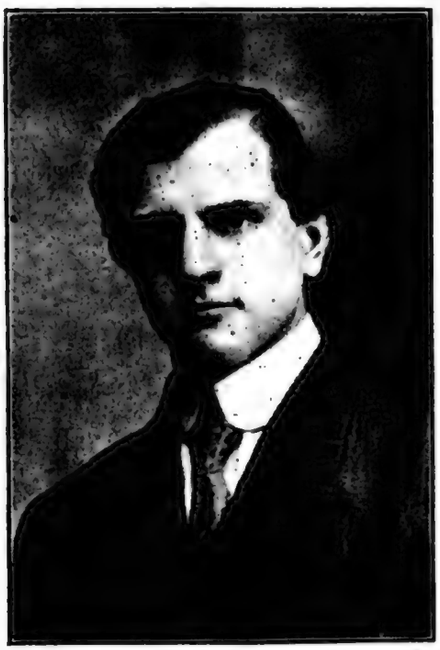
And Their Programme.

New Concern to Open its Own Offices throughout Europe.

The well-known concern which has, as Williamson & Co., been selling films at Brighton and London for the past eleven years will after this week be known as Williamson, Dressler & Co., Ltd. A new company of that name is being formed which will in future act as sales agents for the films produced by Mr. Williamson, and also for the productions of the Société Italian Cinés and the Selig Polyscope Co., of Chicago, in certain territory.

In the course of a chat at the London office of Williamson & Co. with Mr. Alan Williamson and Mr. G. F. Bauerdorf, two of the chief men of the new concern, a WEEKLY representative was informed that the formation of the new company did not in any way affect the ownership of the factory at Brighton, which, as before, remains the property of Mr. Williamson, senior.

"The new company will be selling agents for Williamson films for the whole world," said Mr. Williamson, "and it will also act as agents for the Selig Polyscope Co. throughout Europe, and for the Société Italian Cinés in England and America. We have joined with the Charles E. Dressler Co., of New York, who have represented both the Société Cinés and ourselves in the States for some time, for the purpose of establishing our own offices throughout Europe for the three makes of film of which Williamson & Co. and Dressler & Co. between them have the selling rights. We are opening an office in Berlin at an early date, and others at Moscow and elsewhere are under consideration.



MR G. F BAUERDORF.

"The formation of the new company will mark no change of policy. We shall, as before, keep strictly to the sale of films, leaving hire and exhibition business to our customers.

"We think the three makes of film of which we have the selling rights together form a strong hand. The Selig factory is the most elaborate in the States and turns out on an average 2000 feet of new film a week. We shall take only the best of that and shall eliminate the 'padding' characteristic of even the best American productions. The Société Italian Cinés has an equally high reputation for a different class of stuff, so that we have no fear of being able to offer showmen a sufficient variety of subjects. For our own part we have decided to increase the size of the Williamson studio at Brighton and a new wing is being added which will shortly be finished and will enable us to maintain a steady improvement in our subjects."

The presence in London of Mr. G. F. Bauerdorf, who with Messrs. J. and A. J. Williamson and I. Ullmann, is a director of Williamson, Dressler & Co. Ltd., enabled us to hear some interesting facts about the Charles E. Dressler Co. and the American trade in general. Messrs. Bauerdorf and Ullmann are both interested in Dressler & Co. and it is their intention to assist in turn in the management of the European branches of the new company.

Charles E. Dressler & Co. was established in America in 1884 and engaged in the importing business from the beginning, but it was not until Mr. Bauerdorf, who had previously been connected with the trade as a manufacturer of projectors, joined them, that they entered the film trade. Mr. Bauerdorf started the new department and took over its entire management, and later on, when the trade developed, he, with Mr. Ullmann, started a rental department, which under the name of the Consolidated Film Co. soon had eleven rental offices in various parts of the States.

When the Film Service Association was started the Consolidated Film Co. became members, but refusing to confine themselves to Edison films, were expelled, and joined the Independents and are now one of the strongest concerns in the Biograph camp.

It is a curious fact that Mr. Ullmann was the leading worker in securing the formation of the Association of which he is now one of the strongest opponents. Not falling in with the Edison Co's. views of its rights this firm was turned out through the agency of those manufacturers whose interest it was that the Edison claims should be recognised.

On the present situation in America Mr. Bauerdorf's views should prove of interest.

"It is my opinion that the schedule under which the members of the F.S.A. are now operating," he said, "will be discontinued. It was forced down their throats against their will, and nine out of ten of the renters would like it done away with. The renters know that they cannot compete with us except on price, for if you take away the Pathé and perhaps Selig and Vitagraph films, they have no subjects to compare in any way with the unlimited number open to the independents."

Mr. Bauerdorf added the interesting information that

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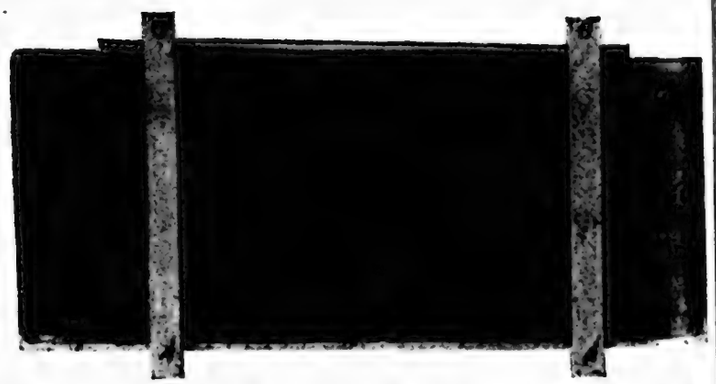

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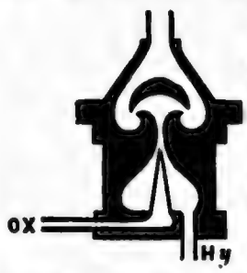
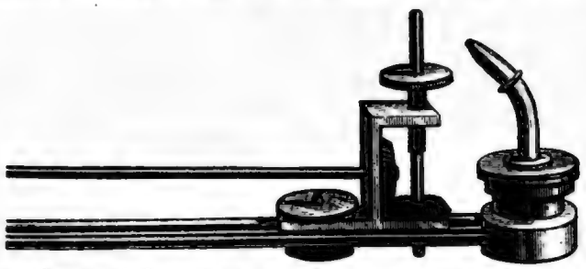
Dressler & Co. have an instrument known as the American Projectograph, which, with resistance and everything else necessary to a show, sells for the extremely moderate price of £24, and that this outfit may be inspected at the London office of Williamson, Dressler & Co.

Technical Notes.

A New Injector Jet.

Messrs. W. C. Hughes & Co., are putting on the market this month an injector jet which has many new features and points of advantage over the old types. The instrument under review is, we understand, the outcome of years of experiment directed towards the production of a jet that will meet all the requirements of up-to-date lantern shows with the lime light. A reference to the annexed cuts will give a very good idea of its design. It will be noticed that there is an adjustable clamp by which it is held to the tray pin. This principle of fixing to the tray ensues absolute rigidity and it has the additonal advantage that the jet can by its aid be clamped to pins of various sizes. A double thumbscrew attached to the rod running to the lime holder enables vertical or horizontal displacement of the lime being effected, whilst the lime is of course turned simultaneously with the vertical movement of the same. The taps are the screw-down type; which as every lanternist knows, is the best form for precise adjustment of the gases. Another feature of the new jet, probably the most important, is that by the particular arrangement of the nozzle apparatus, the hydrogen gas is sucked forward, thus creating high pressure from the main or house supply, which might otherwise be at too low a pressure to obtain the high efficiency gained by this jet.





The makers claim that results when using the jet are twenty five per cent advanced on any that are obtainable by a safety jet ;whilst the consumption of gases is small. We saw the jet in operation, giving beautiful even light, and in every respect satisfactory results.

A Correction about the Bio-Pictoroscope.

In our series on Kinematograph projectors as I see them, No. 3., the Bio-Pictoroscope of Messrs. W.C. Hughes & Co., we referred to the fact that the plunger used to bring down a loop of the film struck the getaline side of the film and opinioned that this was a weakness. Our remark was made after seeing one of the earliest models, which however has since been improved upon. Mr. Bishop, the genial proprietor, has shown us the later model, in which we find that the plunger strikes, not the gelatine side, but the celluloid side; which is by far the better plan.

Stereomatos at the White City.

Considering that considerable space in the official guide-book to the Franco-British Exhibition is devoted to a description of these optical effects, and that a spacious building (side show) has been erected for their display, one naturally visits this so-called unique exhibition with justifiable expectations of seeing a startling invention. To be candid, however, anyone with such anticipations must be prepared to be disappointed. The effects are nothing more or less than modifications of effects obtainable by the ordinary aphengescope. Opaque objects are placed in the path of a powerful supply of illumination, from whence the light is reflected from the objects, taken up by objective lenses, and projected upon a screen. The audience being prevented from nearing the screen they have little, if any, chance of detecting a lack of relief, just as one finds it difficult to consider a picture of some statuary as flat when viewed from a considerable distance away. In the present case distance again lends enchantment to the view. Strictly speaking there is a relief approaching the stereoscopic in these stereomatas, but the illusion breaks down on closer inspection, for a person standing a distance of only a few feet from the image on the screen, finds at once that the function of parallexing is not actively engaged, and it also becomes apparent that only one plane or distance represented in the subject depicted is in focus at one adjustment of the optical system. Thus it is that the term "stereomatos," as applied to the exhibition of solid objects at the White City, is somewhat misleading, and the most one must expect to see is enlarged images of opaque things showing a relief characteristic of any solid in which a range of tones and shadows are present.

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Black's Funeral (Comic)	„	**Gri**	...	„ **485** „	...	8	1 8
Broken Heart (Dramatic)	„	**Hal**	...	„ **813** „	...	13	11 0
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Local Slides as Money-Makers.

A prominent member of the trade, speaking recently to a representative of an American trade paper, referred to the efforts made by the film manufacturers of this country to elevate the kinematograph to the level of an "animated newspaper." It is a matter of common agreement that in the photography of topical events this country is ahead of both America and the continent, but it is also agreed that so restricted is the sale of many of these subjects that they would entail a loss if it were not for the fact that in the majority of cases they are guaranteed exhibition at one or other of the big London halls.

The reason for this is, in brief, that except in the case of an event of wide public interest, such as the Football Cup Final, exhibitors will not buy subjects which are of interest for a limited period only, and, inasmuch as the use of these subjects entails a direct loss, which must be allowed for out of the gains on films with a life of three, six or nine months, one cannot blame them for doing so. At the same time practically every exhibitor realises the drawing power of good topical pictures, and would like to use them freely if the cost did not frequently amount to more than the extra money brought to the show.

The same difficulty applies in the case of another variety of topical film—that illustrating an event of local importance, a royal visit to the town, a fête, carnival, local football match, or what not. Subjects of this order entail cousiderable expense, for the operator's time has to be paid for. His expenses, if he is sent from London, may come to a fairish amount, and, in addition, the film itself costs more than the usual 4d. per foot. On a really big occasion, where some thousands of people are photographed. a large proportion may be drawn to the hall in the expectation of seeing themselves on the scene, and a handsome profit accrue to the exhibitor, but on occasions of less interest the increase would not be sufficiently large to pay for the film. The problem is how to attract the extra people without disproportionate outlay.

Since considerations of cost prohibit the use of topical films other than at long intervals on the part of the average exhibitor, he would be wise to look round for the best substitute, and our suggestion is that in an intelligent use of lantern slides he has a very passable alternative. Still pictures are necessarily less attractive than the living variety, but that they have drawing power is shown by the experience of exhibitors who have used them, and who in some cases make them a direct source of revenue by alternating advertisements of local firms with what may be described as the news slides.

Slides should be made a recognised regular feature of the entertainment if they are to put money in the exhibitor's pocket. The latter's aim should be to lead the man in the street to turn into his show for pictures of all the local happenings just as he turns to the local newspaper for the same information in the form of a printed report.

To secure this state of mind in the people of the town the exhibitor must keep his eyes wide open to all that happens, and be on the spot with his camera when anything "snappable" is toward, and to secure himself good positions at the functions he wishes to take, he should not be above entering into friendly relations with the local police and other officials who have it in their power to smooth his path.

By assiduous attendance at the local cricket and football matches, municipal bazaars, etc., etc., the exhibitor should each week be able to secure a series of photographs which, converted into lantern slides and shown on the screen, will prove just as interesting to the public as if they had made their appearance in an illustrated newspaper. By continuing on these lines the public would soon learn that all the local events were pictured at the So-and-So Hall, and extend their patronage accordingly.

There are occasions on which the person attending all local happenings and securing photographs of them is enabled to make money apart from the use already described. Many papers will take snapshots if of sufficient general interest, for instance, and there is also money to be made by the issue of picture postcards or the sale of prints to the manufacturers of the latter. In addition to this the preparation and use of local advertisement slides, on which we have barely touched in this article, if properly done, should prove a fruitful source of revenue.

The undoubted attraction of local slides may be obtained at a remarkably cheap price. After the camera and outfit has been obtained, each week's expenses may usually be reckoned in shillings, so that even if the attendance is not increased the exhibitor has obtained a good feature at a very low figure. We believe an increasing number of showmen are awake to this fact, and if any of these will communicate their experiences to us we should be glad to print them for the benefit of other exhibitors.

CASABIANCA UP-TO-DATE.

The boy stood on the burning deck,
He didn't care a hang
For the flames that were upon him,
For the falling smokestack's bang.

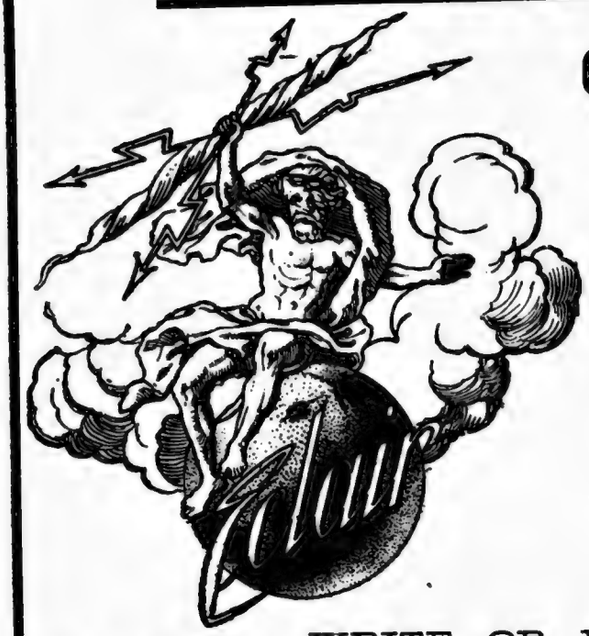
The fire roared all around him loud,
With deafening crack and din;
The bridge was flopping on his nut,
The deck was caving in.

The whole outfit heaved and rocked,
In up and downward skid;
But the boy, he just held fast--
A fearless, nervy kid.

Now what d'ye think, or could you guess,
The reason why or what
He stood 'mid flame and crack and roar
And held down that single spot.

Well, don't be kidded—quick, get wise,
That kid remained a fixture
Because the ship and fire were props
Got up for a moving picture.

ECLAIR FILMS.



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KAMM For Blow-through Jets
KAMM For Mixing Jets
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Amusing Criticism of Film Subjects.

Sir Henry Irving was not the greatest actor who ever lived. Many people were of the opinion that he was'nt much of an actor at all. But somebody admitted that he had a genius for detail, and a good many people believe to-day that this genius for detail was the chief basis of Irving's success. In the drama of the twentieth century detail has become a fetish. The actor or dramatist who neglects detail courts failure. Now, the moving picture, as compared with the drama, suffers under a good many handicaps, but in the matter of detail both are on an even footing. Therefore, it behoves the makers of moving pictures to study detail, to plan it up for everything it is worth. By detail, I mean the small things which go to make a picture perfect—perfection of scenery, perfection of stage accessories, perfection of costume, and perfection of movement.

Only a day or two ago I saw a fine production from the Biograph, entitled "The King's Messenger." In this picture, after the climax is reached, the hero bids farewell to the heroine, leaps on his horse and rides furiously away. Two scenes follow in which the hero is seen riding at top speed, and as the third scene opens, the hero dashes into the King's presence chamber, where he finds—the heroine calmly waiting for him.

"Hello," exclaims the spectator, "did she get there in an air-ship?"

This little forgetfulness of detail obliges the manager to explain to his audience by word of mouth that when hero and heroine parted the lady returned to the court, while the hero rode on to the army and returned to court a month or two later. A title "A Month Later," would have helped, but a picture showing the hero delivering his dispatch to the general of the army would have been better. This is an imperfection in movement.

It would be easy to multiply instances of improper costuming, improper stage setting, and the use of improper accessories, but I have now in mind a picture which possesses nearly every fault which I have suggested. This is "A Mesalliance," which the makers mis-spell "misalliance." The hero is a nobleman and an army officer. When he marries the heroine he is in full-dress from the crown of his head to skirt of his tunic. There is nothing lacking of gold lace and feathers.

But his trousers—alack the day! Perhaps they split when he was lacing his boots; or they didn't come home from the tailor's.

The audience is left to guess what became of the baron's other trousers, but something dreadful must have happened to them, for the poor fellow was compelled to wear an old pair of grey tweeds, which he kept for spading the garden, and which had belonged to his deceased uncle. Of course, I may be mistaken in this, but I cannot guess any other reason why a real baron should wear such a wrinkled, ill-fitting, knee-bagged pair of pants at his own wedding.

Two years elapse, in which time the baron and his wife have produced a fine four-year-old child, which is saying a good deal for the climate of Denmark, where the scene of this drama is laid.

But although the baron has been more than successful in the parental line, he has apparently been unable to accumulate a new pair of pants. The old grey tweeds are still doing duty in connection with the feathers and gold lace which ornament the baron's superstructure. The two years have not changed a wrinkle or evolved a patch. The baron's wife is living in the seventh heaven of bliss. Not even his pants have been sufficient to cloud the horizon of their happiness. True love, indeed!

But alas, the demon "Trouble" is at hand. One day the baron receives orders to go to the Danish West Indies. In real life the baron would at least have been given time to pack his trunk, but these orders are different. The baron has time to press only one kiss on his dear one's brow. Then he rushes across the ocean, with nothing but his dear old pants to remind him of the loved ones at home.

Arrived in the Danish West Indies, the baron finds that the Boers are up in arms (sic). One day he is strolling along a country road in intimate friendly companionship with two or three private soldiers, when the party is set upon by Boers and the baron is killed.

In due time a brother officer brings the sad news to the baron's family, and the poor, poor baroness is turned out to starve by her mother-in-law, who never liked her. The audience is left to suppose that the baron was a penniless baron, entirely dependent on his mother for a living, and that somehow there wasn't even a pension for the poor young baroness to live on. So she is forced to take in sewing to support their phenomenal child.

But, as the dime novels used to say, "Our hero was not dead." He was only slightly stunned, and before the Boers were out of sight he was able to get up and stagger away.

Now, did he go back to his regiment and report himself, as the regulations require? Oh, no. If he had done this, as the eighteenth century romancers used to say, "this drama would never have been written," and more's the pity.

Had the army marched on, and was he left to be nursed back to life by friendly Boers?

No; he got back to his regiment all right, but he never reported himself. He deserted; sneaked out of the country; got over to the American coast in a small boat, and then took ship to dear old Denmark.

"How do you know that?" asks somebody, "The picture doesn't say so."

The picture doesn't say anything about it, but I know it is true because when the baron rushed in just in time to save his wife from starvation, he had on his dear old grey tweed pants.

Now, when the baron was shot down by Boers, he wore a service uniform of white duck. It follows, therefore, that he must have crept quietly back to his quarters, abstracted his dear old grey pants and the rest of his wedding outfit, discarded his service uniform, and sneaked out of the country without the military authorities knowing anything about it, otherwise, of course, the report of his death would have been contradicted.—*The Moving Picture World.*

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An English Sailor is captured by the French, and after a while is allowed to roam unguarded on the beach. One morning he espies an empty hogshead floating near the shore; he hides it in a cave and works hard for days upon it, until at last he is able to launch a tiny boat in which he hopes to escape to England. But he is captured and dragged before Napoleon, who has witnessed the scene from the top of a cliff. Napoleon, addressing the prisoner, asks him what made him attempt such a foolhardy freak, and suggests that he must be desperately in love with a British lass. The sailor replies that he has no sweetheart, but that he was anxious to again see his mother. Napoleon is struck with the lad's earnestness, and commands his officers to give him safe conduct, under a flag of truce, to a British vessel. He gives the lad a piece of gold, and wishes him God speed. The French sailors and soldiers raise three hearty cheers as the British Tar sails off. The last scene shows his arrival home, and his mother's joy at the return of her son whom she never expected to see again.

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Walturdaw Progress.

— MR. E. G. TURNER ON THE PAST AND FUTURE OF HIS FIRM. —

Mr. E. G. Turner is a standing contradiction of the assertion sometimes made that the power to "hustle" is a purely American quality. We have seen some Americans at work but we have never met any who had the faculty of doing two things at once so highly developed as the Walturdaw manager. Mr. Turner was being constantly interrupted by telegrams and telephone messages and by questions from various members of the staff, while talking to the WEEKLY representative but while attending to these matters he was able to give the latter some interesting evidence of the continually increasing business transacted at 2 & 3, Dane Street.

Characteristically enough, his first remark indicated that he was about to take still further work upon his shoulders.

"I am taking over the charge of the film distribution department this week" he said. "Mr. Collier, who previously had charge of this department, is leaving us. I think I can promise the trade some interesting developments in this department. We are very busy at Wembley securing negatives while the fine weather lasts, and when the new season opens we shall issue about ten subjects weekly."

"Not all of your own manufacture?"

"Yes;—it seems a large number, but you may be surprised to hear that we have fallen very little short of that figure during the present year, when the topical pictures which we take for the Palace Theatre are taken into account. We are out almost daily for the Palace and sometimes more than one event is taken on the same day.

"Will you continue to supply Palace Pictures?"

"Certainly; we shall follow an even more ambitious programme than last year and I believe it is a matter of common acknowledgment that our past work has converted the Palace Theatre into the most ambitious picture house in the world. The management of the hall are thoroughly alive to the fact that thousands of people attend the performances because of the certainty of seeing the latest events of interest from a political or sporting or any other point of view on the screen, immediately after their occurrence and they will spare no expense to maintain the reputation they have secured."

"This is the slack season, Mr. Turner; do you find any marked falling off in business?"

Mr. Turner smiled, and rising from his chair, took the WEEKLY man by the elbow and led him to the window.

"Can you count those carts?" he asked, pointing to a line of vehicles in Dane Street. Our representative counted ten, and he continued, "They are all taking Walturdaw goods of one sort or another to the principal stations.

"That doesn't look much like depression, does it?" continued Mr. Turner. "As a matter of fact we are busier than ever, and up to the present time every succeeding month has been 'the best ever,' as the Americans say. We make a very strong point of the fact that however numerous our customers are, the first train that leaves after we get the order carries the goods. This means hustling, but to use our own words, 'To get orders we will move heaven and earth to fulfil them.' Our principal difficulty just now is that we have not enough operators to meet all the calls on us. The Walturdaw pictures open in twenty-two new places on Monday next, and as far as I can judge the coming winter bids fair to beat all records.

"We are particularly busy supplying apparatus. The batch of large arc lamps at present in stock takes the number of those issued by us into the second thousand. Out of the 1,000 sold, we have received some dozen only for repair, and some have been in constant use for five years without needing any attention."

"What about the Cinematophone?"

"It has been very successful. I have a letter here from a gentleman in Funchal, Madeira, who bought an outfit, and who says it has been the greatest attraction in the island for some time. Another place where we installed a Cinematophone was the Theatre Royal, Hull, and the latest news was that it was going big, and that the manager hoped to extend the season. At the Kursaal, Lucerne, I personally supervised the installation of a Cinematophone outfit costing £500, and the responsible director, Dr. Steiger, has given us several repeat orders, and says that though he has inspected every make of singing picture machine on the market he prefers the Cinematophone. We have only this week sent out two outfits of a total value of £600 to Valparaiso, South America."

"Are there any new developments in the hiring department?"

"I can only say, as regards our lending library, that it more than holds its own. You know we were the people to start the hiring of films, and at this time of day it is amusing to remember that we were regarded as the black sheep of the Trade for doing so. The rest of the Trade has long since come round to our way of thinking. As you know, there is a tendency to cut prices for the hire of films at the present time, but we have not entered into that form of competition, and our experience is that the few customers who dropped our service for a short time have all come back. To show a profit at the rates for hire adopted in some cases films must be sent out for twenty-five weeks, and you can imagine what sort of picture the twenty-fifth man would get."

"Do you find a good demand for posters?" we asked, noticing a design on the wall.

"We have sold 30,000 of those, since we first brought them out," said Mr. Turner. "Another article for which we have found a great demand among showmen is the composition spool case which was described in one of your recent issues. Curiously, the London houses to whose notice we brought these cases one and all refused to take them up, but we have ample evidence that they are appreciated by picture men who have previously had films damaged in the post, and particularly by clients of our hire department."

"Here is another matter which may interest you" said Mr. Turner and he handed us an article which he had written for *The Council's Journal* describing the use of living pictures in schools on the continent. In certain of these it is customary says the article to call the scholars into the central class-room and give them demonstrations by means of the kinematograph of the geography of various countries. For example, by means of this machine they are able to take the scholars out of France and bring them to England, visit London, and go through the Midlands, visiting *en route* the various industries.

Mr. Turner is one of those who believe in the kinematograph's future in the educational field and holds that the Walturdaw bioscope with its safety gate preventing the burning of more than one picture in case of accident, is particularly suitable for this class of work.

THE MOVING PICTURE NEWS,

America's Leading Kinematograph Weekly.
Editor - ALFRED H. SAUNDERS
(Formerly of Moving Picture World).

Subscription 8/4 Per Annum.
Kinematograph Publishing Co., 30-32 West 13th St., New York. U.S.A.

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Telegrams—"GRAFFOIDS, LONDON."

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THE

BENDON

TRADING CO.

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Kinematograph Specialists. Film Publishers,

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Telegrams— **Bendon, Glasgow.**

Nat. Telephone— **6808 Royal.**

The finest Pictures in the World. No Rubbish. The Cream of the World's Production. We supply what you ask for. Programmes well-balanced and made up on Spools ready for showing. Every Picture a Winner.

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No Stop Gaps. Our system is absolutely perfect, therefore, No Disappointments. No binding to hard and fast contracts. We supply you on our merits. If you wish to do Good Business give us a Trial. You will not regret it.

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FILMS FOR HIRE

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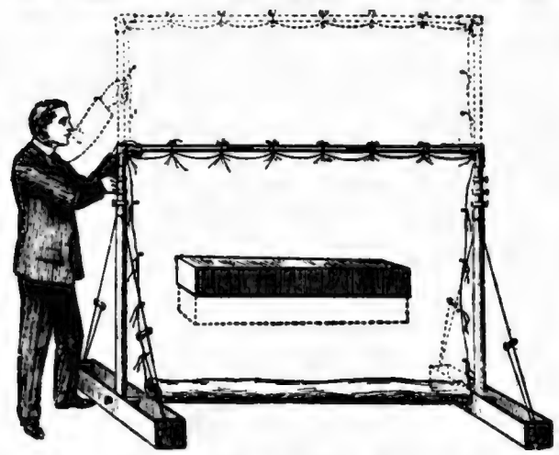
Portable Screen Elevator



No ropes or pulleys in buildings required. Self-supporting Perfect Screen Elevator. A screen 20 ft. square can be erected anywhere by one person.

As used by Arthur Malden, Esq., the Polytechnic, Sir William Crooks, and others.

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Manufacturer and Patentee of the Perfect Bioscope, Automatic Gas Regulator, Eclipse Carrier, Arc Lamps, Resistances, Jets, etc.

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LONDON, E.C.

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Russian Iron, Tin Plate and General Metal Work.

Kinematograph and Lantern Work a Speciality.

Telephone No. 11683 Central. Telegrams 'Precinemat' London.

ALSO

New John Street Metal Works, Birmingham,

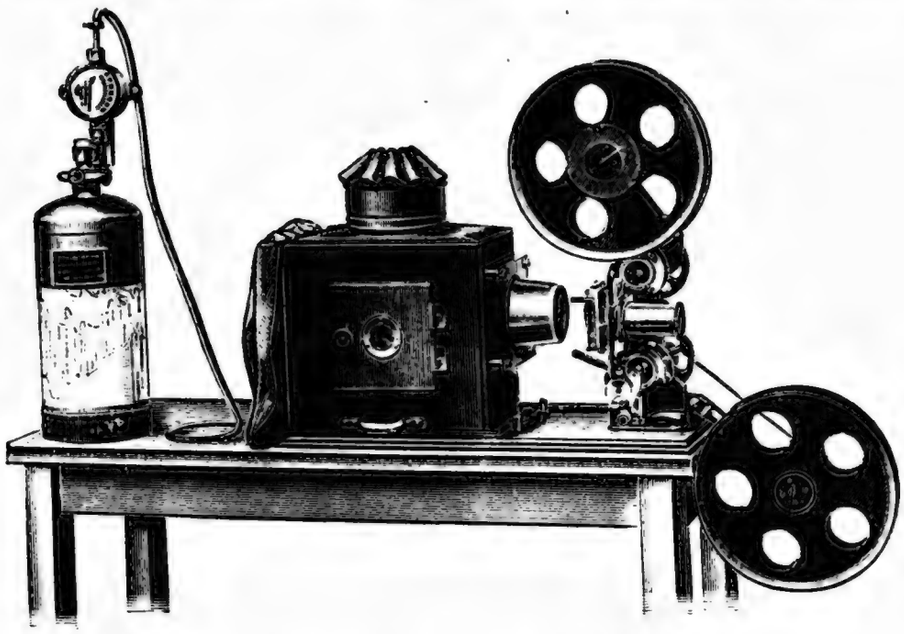
AND

Premier Brass Foundry, Lupin St., Birmingham

A Kinematograph for Home Use.

Exhibitors whose business consists principally of drawing room and other private exhibitions are sometimes heard to complain that the makers of kinematograph projectors do not trouble to devise a machine particularly suited to their requirements, and that so far there has been nothing made between the toy instruments, using a small gauge film, and the standard projector for use in a public hall. The former is of no use to an exhibitor wishing to give a good show, and the private exhibitor would be content with a more modest and cheaper instrument than the latter, which, besides, takes up somewhat too much space in an ordinary room.

An instrument was shown us this week by the Hepworth Manufacturing Co., which appears to admirably meet the requirements of those who need a compact projector for use in a room where a picture of four or five feet would be satisfactory, and yet which could, if necessary, be made to do service in a hall or a room of more than average size.



This new model is smaller and lighter than the standard projector, but it does not differ in any other point of importance. A lantern objective is fitted, the lantern body is of the usual pattern, the movement is of the "dog" variety and a lever arrangement enables a whole picture to be masked if required. The shutter is fitted behind the objective and a very steady and flickerless picture is secured from a good film. The spool arms fold up for the purpose of packing, when the whole outfit may be put in a carrying case of very moderate size.

The main difficulty in regard to private entertainments is not so much the projector as the source of light. If electic current is available the Nernst lamp in one of its various forms may be used with advantage, but in the majority of houses this form of illuminant is unknown. The Hepworth Co. have borne this in mind in designing their instrument, for in the outfit is included a three-burner jet and a cylinder of dissolved acetylene gas. This light is very simply managed, the flow of gas being controlled by a tap for each burner. The light is a bright and steady one, and, what is of considerable importance in connection with exhibitions where there is no iron house to protect the audience, it may be allowed to rest on the film without the slightest danger of firing it.

The lens fitted gives a 5 foot picture, but if it is required on a special occasion to use the projector under circumstances demanding a larger picture, any lens required may be used in its place, and by substituting an arc for the jet the instrument can be used in place of a standard projector.

The outfit (projector, cylinder of gas, jet, packing case, spools, etc.) is sold at a figure which, it is safe to say, many of those who could find a use for it have previously paid for a good optical lantern, while the amusement to be obtained from it is of course much greater. In the hands of a smart exhibitor the instrument would probably earn its cost in a very short time.

WANTED—Readers to carefully peruse our Miscellaneous Advertisements. Goods for Sale and Wanted are special features and many bargains can be found among them.

Second-hand Films, Apparatus, etc.

Id. per line each insertion.

THE ARTOGRAPH,
Central Film Exchange,
8, New Compton Street,
Charing Cross Road, W.C.

Telephone: 834 City.
Telegraphic Address: "Filmograph, London."

Subject	Length	Price
Adventuress, tinted ...	906	9 8 0
Gone Dotty ...	315	2 12 6
Angel of the Village, colored	412	4 18 6
Animated Portraits ...	346	3 5 0
A Horse Down ...	200	1 13 6
Effects of Bad Wine ...	230	1 18 6
Baby Competition ...	412	3 17 6
Bewitching Woman, tinted ...	595	5 18 6
She won't Pay her Rent ...	175	1 9 6
A Humbie Friend in Need ...	745	6 4 6
Billy's on Fire ...	280	2 12 6
Black Witch, colored ...	330	4 7 0
100 Dollar Bill ...	780	6 10 0
Water Babies ...	955	7 19 6
Blue Beard, colored ...	740	8 11 0
Boar Hunt ...	676	6 7 0
Didums ...	175	1 6 0
Cup and Ball Mad ...	385	3 4 6
Bobby's Practical Jokes ...	396	3 14 6
Christmas Eve Night, colored	725	8 16 0
Crime in the Snow, tinted ...	445	4 11 0
Coiner's Daughter ...	640	5 7 0
Curing the Blind ...	215	1 16 0
To Err is Human ...	475	3 19 6
Doings of a Poodle ...	346	3 5 0
Drunkard in Spite of All ...	445	4 3 6
Britton's Promise, tinted ...	890	8 17 0
Carman in Danger, tinted ...	412	4 7 0
Carnival at Nice, 1908 ...	374	3 10 6
Champion all the Same ...	412	3 17 6
Champagne Industry ...	528	4 19 0
Cider Industry ...	396	3 14 6
Clown Doctor, tinted ...	428	4 0 6
Cripple's Duel ...	379	3 11 5
Cruel Joke ...	610	5 14 6
Daily Life of a French Sailor	692	6 11 0
Doings of a Fool ...	428	4 0 6
Durant Family at the Seaside	610	5 14 6
Each in his Turn ...	314	2 19 0
Electrocuted ...	396	3 14 6
The Lonely Trappers ...	530	3 5 0
Legend of the Ghost ...	1023	23 0 0
Don Juan ...	1088	24 0 0
Lazy Jim's Luck ...	340	1 15 0
Error of Justice, tinted ...	676	6 14 0
Explosive Calf ...	330	3 2 0
Farman Aeroplane ...	148	1 8 0
Fatherhood and Drunkenness, tinted	510	5 1 6
The Varnished Seat ...	200	1 0 0
Fire Manœuvres at Madrid, tinted	528	5 11 0
Flower of Youth, colored ...	346	4 15 0
For a Flower ...	346	3 5 0
Forsaken ...	560	5 5 0
Page boy and the Baby ...	560	3 10 0
Funny Faces Competition ...	314	2 19 0
Gamble for a Woman ...	495	4 13 0
Uncle's Legacy ...	728	6 1 6
Charmed Sword, tinted ...	297	3 6 0
Charmed Umbrella, colored ...	297	4 19 6
Haunted House ...	478	4 10 0
Female Highwayman ...	910	7 12 0
Baby's Misfortune ...	355	2 19 6
Hostage, colored ..	626	7 12 6
Modern Painter's, colored ...	445	6 3 6
Modern Sculptors, colored ...	396	7 14 6
New way of Travelling, colored	362	7 6 6
Pearl Fisher, colored ...	528	9 17 6
Peculiar People, colored ..	396	7 17 0
Phlegmatic Gentleman, tinted	428	4 8 0
Pierrot's Jealousy & Drunkenness t'ted	495	6 3 0
Pleasant side of a Soldier's Life, tinted	676	6 13 6
Pretty Typist ...	510	4 15 6
Princes Idea ...	445	4 3 6
Sentimental Thief, tinted ...	445	4 19 6
Shipowner's Daughter, tinted	990	9 15 6
Spiritualism Experiment ..	248	2 6 6
Super's Debut ...	346	3 5 0
Tramway Ride through Kingston	225	1 17 6
Thief by Necessity ...	314	2 19 0
Toula's Dream ..	330	3 2 0
Wreck of the Mary Jane ...	600	5 0 0
Wonderful Mirrors, colored ...	445	7 15 6
Adventures of an Overcoat ...	314	2 19 0
Afraid of Microbes ...	379	3 11 0

The Artograph Co.

Another's Fault ...	660	6 4 0
Bathers Race ...	280	2 12 6
Bewitched Son in Law ...	297	2 16 0
Votes for Women ..	450	3 15 0
A Wife's Forgiveness ...	590	4 18 6
Exciting Ride ...	215	2 0 6
Go! Little Cabin Boy, colored	806	10 4 0
Inexhaustible Barrel, colored	297	5 14 0
Lady Barrister .	528	4 19 0
Its Never to Late to Mend ..	450	3 15 0
Lighthouse Keepers in a high sea, tinted	510	5 4 0
Lost, A Pretty Little Dog ..	314	2 19 0
Lottery Ticket ..	314	2 19 0
Ascot Sunday, Boulter's Lock	175	1 9 6
Mr. and Mrs. Jollygood go Tandeming	280	2 12 5
Mysterious Boudoir, tinted..	248	3 4 6
Sandwich Man ..	540	4 10 0
A well guarded Child ...	500	4 3 6
Peggy's Portrait ..	264	2 9 6
Poacher's Wife ..	297	2 16 0
Sandwich Woman ..	330	3 2 0
Turtle v. Tramp ...	275	2 6 0
Satan at Play ...	660	6 4 0
Statue on the Spree ...	478	4 10 0
Thirteen at Table ...	330	3 2 0
Two Brother's, colored ...	676	7 17 0
Two Orphans, tinted ...	660	6 16 0
Up-to-date Removal ..	346	3 5 0
Wanted a Maid ...	560	5 5 0
Workman's Honor, tinted ...	692	7 8 0
A Warning to Johnnies ...	255	2 2 6
Bargee's Daughter ..	577	5 8 0
Bird Nesting, tinted ..	297	3 4 0
Case of Arson, tinted ..	806	9 3 0
Kiddies and the Chickens ...	200	1 10 0
Dangerous Golfers ...	350	2 5 0
Father Engages a New Servant	330	1 9 0
A Journey round a Star ...	470	2 15 0
Cook's Dream ...	320	1 10 0
Football Final ...	450	1 10 0
Escaped Lunatic ...	610	2 10 0
Zoo ...	400	3 5 0
Spring Gardening ...	-	—
In a Submarine, colored ...	528	7 5 6
Army Series ...	750	3 10 0
Dog's breach of promise Good	150	12 6
Dog's breach of promise New	150	1 5 0
Tricksy, the Clever Princess ...	890	15 10 0
French Guardsman's Bride ...	577	8 12 0
Physician of the Castle ...	412	14 10 0
Engaged all the same ...	528	6 0 0
The Ragpicker's Caricaturist...	478	5 9 0
Police Women ...	478	5 9 0
Depilatory Powder ...	460	5 5 0
Skating at Bourne End ...	250	12 6
Winter Sports ...	110	5 0
A Rocky Coast ...	100	4 0
Black Troops Disembarking (Nile)	50	3 0
Drayman's Dream ...	65	7 6
Burning Kruger in Effigy ...	75	3 6
Countryman and Conjuror ...	120	12 6
King out Driving ...	50	3 0
Bill Bailey (jumping title) ...	65	6 0
Sports on the River ...	60	3 0
Motor Boat Races ...	225	16 0
Torpedo Practice ...	210	16 0
Brighton Walk ...	325	1 0 0
Why Jones signed the Pledge	530	3 5 0
Gendarme has a Keen Eye ...	346	3 5 0
Gendarme's Honor ...	379	3 11 0
Good Joke ...	540	5 1 0
Hanging Lamp ...	297	2 16 0
Heavyweights Race ...	495	4 13 0
Horrible Adventure, tinted ...	626	6 10 6
Hunchback brings Luck ...	396	3 14 6
The Undergrades (Oxford Life)	400	1 17 6
Hurrah for Bachelorhood ...	643	6 1 0
Hue and Cry ...	580	1 15 0
Indian Idyll, tinted ...	412	4 7 6
Salmon Poachers ...	250	15 0
Innkeeper's Wife, tinted ...	445	4 14 6
Motor Boat Races, Isle of Man	200	7 6
Institute of Beauty ...	230	2 3 0
It is not the Cowl that Makes the Friar, tinted ...	314	3 9 0
Japanese Girl ...	676	6 7 0
Burglars and the Safe ...	80	6 6
Somersault of a Motor Car ...	65	5 6
Kindhearted Gentleman ...	248	2 6 6
Lady Doctor's Husband ...	560	5 5 0
Life's Reality ...	696	6 10 6
Little Tich ...	445	4 3 6
London Regattas and Exhibitions	478	4 10 0

The Artograph Co.

Making Charcoal ..	510	4 15 6
Man who walked on Water ...	198	1 17
Master as General ...	297	2 16
Millstone Quarry ...	280	2 12 6
Modern Hercules at Work ...	230	2 3
Mr. Shortsight goes Shrimping, tinted	264	3 2 0
Mr. Soaker at the Seaside ...	264	2 9 6
Mummy ...	346	3 5
My Watch is Slow ..	297	2 16
Neapolitans Revenge, tinted ..	379	5 2
Occasional Porter ...	330	3 11 6
Old Maid's Inheritance ...	412	3 17 6
Amateur Acrobat ...	545	5 3
Arabian Dagger ...	460	4 6
Cello Player ..	180	1 14
Cosmopolitan Dancer, colored	280	5 12
Cossack of the Don ...	445	4 3 6
Different ways of Smuggling, tinted	560	5 14 6
Earthenware factory in Brittany	314	2 19 6
Elixir of Strength ...	545	5 2 0
Fashionable Paris ...	610	5 14 6
Fortune ...	495	4 13 0
Frog, colored ...	215	4 2 6
Japan en Fete ...	346	3 5 0
Manners and Customs in Australia	510	4 15 6
Northern Venice ...	610	5 14 6
Suspicious Husband ...	396	3 14 6
Tommy in Society ..	198	1 17 6
Tunny Fisheries in Sicily ...	692	6 10 0
One legged Man ...	362	3 10 0
Only Thoughtfulness ...	280	2 12 6
Right to Live ...	460	4 6 0
Sacrifice ...	445	4 4 0
Sailors' Practical Jokes ..	379	3 12 6
Slate Industry ...	412	3 17 6
Slave's Hate ...	412	3 17 6
That Mother-in-law is a Bore	445	4 4 0
That Squally Beach ...	165	1 11 0
Two very unlucky Thieves ...	460	4 6 0
Unknown Talent ..	379	3 12 6
Unlucky old Flirt ...	460	4 6 0
Victim of Science ...	643	6 1 0
Views of London ...	560	5 5 0
Village Fete ...	396	3 14 0
Visit to Stockholm ...	412	3 17 6
What a Razor can do ...	428	4 0 0
Will he Overtake Them ..	412	3 17 6
Witches Kiss, colored ...	379	7 12 6
Witches Secret ...	248	2 6 6

The majority of these films are new.

Sent 24 hours' approval on receipt of cash deposit or satisfactory trade references.

Should you require any Film not listed, Enquiries Solicited. We do not Hire.

"K." Box No. 94.
Kinematograph Weekly,
Tottenham Street, W.

Title.	Length	Per ft.
Robbing H. M. Mails ...	350 ...	1
The Buccaneers	300 ...	1
Courting and Caught ...	180 ...	1
A Jealous Lover	120 ...	1
The Tramp and Sculptor ...	75 ...	1
Two Old Sports	70 ...	1
Unfair Exchange is Robbery ...	100 ...	1
Home from the Club ...	100 ...	1
Joke on a Motorist	75 ...	1
Two's Company, Three's None	75 ...	1
The Artists' Dilemma ...	60 ...	1
What Ho! She Bumps ...	100 ...	1
Come Outside	65 ...	1
What is it Master Likes So Much	100 ...	1
Comedian and the Fly-paper ...	75 ...	1
Cavalry Sword Play at Full Gallop	50 ...	1
Torpedo Destroyers Leaving Docks	75 ...	1
Blue-Jackets Larks in a Dingy ...	75 ...	1
Firing from Torpedo Boats ...	100 ...	1
Egg Hunting on Flamborough Head	200 ...	1
Ferreting and Shooting Rabbits	110 ...	1
Artistic Creation	85 ...	1
Mephistopheles at Play ...	85 ...	1
Paddling...	50 ...	1
Ally Sloper	70 ...	1
The Pleasures of Courting ...	100 ...	1
Teasing	80 ...	1

The above films are guaranteed sound and in perfect condition.

Improved "Gwyer" No. 2 Jet, new, cost £3 10 6 with ray. Price £2 10 0.

Lessons for Operators.—VI.

By F. H. RICHARDSON.

Condensing lenses are made of standard diameter (4½ inches) and of varying focus. The focus of the lens required will depend on the throw and it is well to order the first pair from some reputable optical house, giving length of throw and size of picture. Find out exactly what it is they send and thereafter order the same; 6½ inch and 7½ inch are most generally used and in some instances one 6½ inch and one 7½ inch are used together. As to the grade of lens—it is a mooted question. The cheap lens is most generally in favor and gives good results but not quite so perfect as the higher grades. The more costly lens breaks just as readily, however, as do the cheap ones

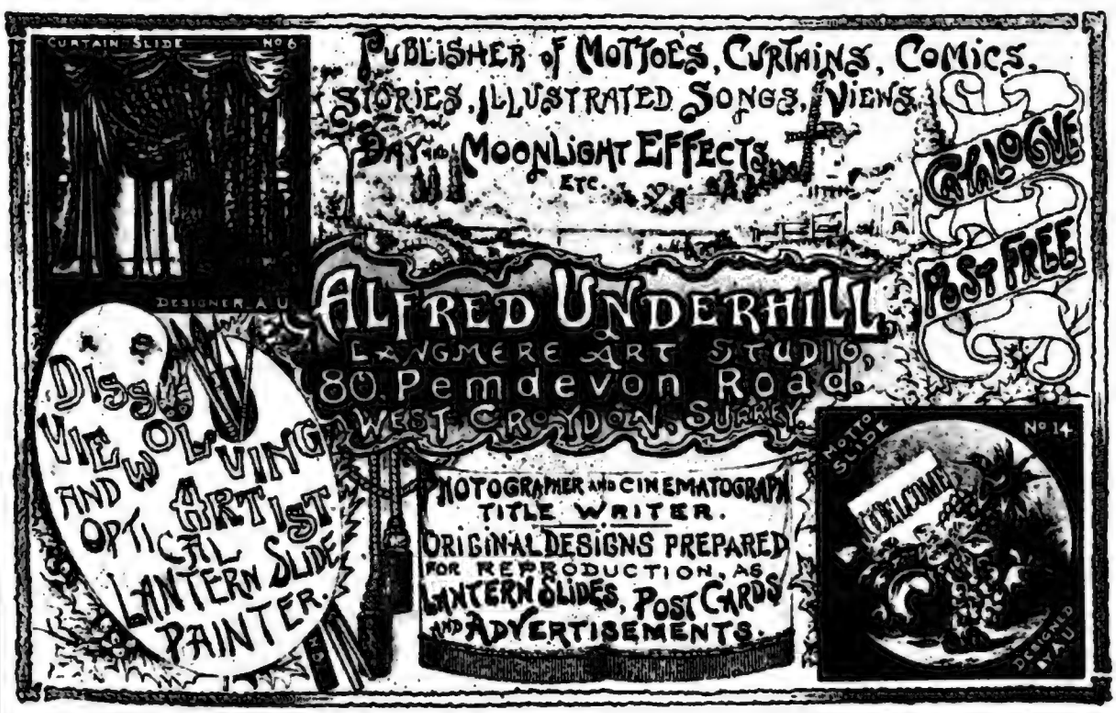
As to condenser breakage, it is a thing that will occur under the most careful and intelligent management, but ignorance and carelessness will largely augment it. Briefly stated the main causes of breakage are as follows: (*a*) lenses fitting too snugly in the "round" (metal casing into which the lenses fit in most lamphouses). Lens should *never* fit tight in the round. There should be at least 1-16 inch play and the ring should not be screwed down tightly. The lens should rattle when shaken; but this should not be overdone. There is room for the exercise of a little good judgment and common sense in this matter. If left too loose the lenses will not set square with each other, in which case the light will be materially deflected and much of it lost. Should the lens be too large it may be reduced by grinding the edges on a coarse grindstone—never use an emery wheel as it will chip the edges and ruin the lens. (*b*) The light too close to lens, caused by lens of wrong focus—remedy: get right focus. (*c*) Circulation of air in lamphouse and condenser casing holes closed or *vice versa*. Remedy: regulate condenser vent holes according to amount of circulation in lamphouse. (*d*) Stoppage of screen over lamphouse with carbon ash. This produces excessive heat in lamphouse with consequent abnormal heating of lens and liability to breakage. But no matter what you may do or how careful you may be condenser lenses will occasionally break. The writer has run for months without breaking a lens, then, under seemingly the same conditions exactly, they would break, break, break, leaving him to simply scratch his head and wonder what caused it anyhow. One other prolific cause of breakage is allowing the carbons to flame. Carbons will "flame" when too far apart, especially if powerful current is being used, and this creates excessive heating in lamphouse. This is bad enough, but if the flame itself strikes the lens it will break.

To recapitulate: Get your lenses of right focus for your work; have them fit loose in round; regulate your vent holes with judgment and *don't* allow your carbons to flame. By so doing you will reduce breakage to a minimum but—condensers will break and a stock should at all times be kept on hand.

PROJECTION LENSES.

Get them to fit your work. Get them of good quality. Get them of good size. Keep them *clean*. Supply the house that furnishes your projection lenses with exact distance from lens to curtain and exact size (width) of picture you want and if they know their business they will do the rest. Always be sure your lenses are in *exact* focus. Nearly right will not answer. They should be exactly right. Select a scene with coarse grass or trees with leaves and bring out every spear or leaf clearly. Have some one manipulate the adjustment screws for you and go yourself down into the darkened house close to the curtain and direct him. A lens may be nearly right but just a fraction of a turn of the screw may make it better, but you cannot perceive the differance from the operating room. Lenses should be kept clean and this may best be done with wood or denatured alcohol, polishing afterward with a clean, soft chamois. Take the lenses apart occasionally and clean, but be *very sure* to get them together just as they were or you will have trouble. The smaller diameters of stereopticon lenses do not give nearly so clear-cut a picture as those larger. A 2¼ lens is small enough (2¼ in. in the clear). But above all things remember this: a cheap lens is an abomination and dear at any price—even as a gift.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation or us, if they would mention the fact when writing to the makers.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Designed, Made and Coloured in all styles, from ordinary Trade Work to High-Class Finish, in accordance with price paid.

Second-hand Films, Apparatus, etc.

1d. per line each insertion.

DAVIS,

4 Rothsay Road, Newport, Mon.

Subject.	Condition.	Length.	Price.
Sherlock Holmes	Very Good	700	6 0 0
Wrecker of Limited Express	,,	900	7 0 0
Miner's Daughter	,,	600	5 0 0
Sailor's Wedding	,,	525	3 0 0
Following a Fathers' Footsteps	,,	475	4 0 0
Village Fire Brigade	,,	325	2 12 6
Welsh Slate Quarry	,,	300	1 10 0
Oban to Lock Ness	,,	225	1 15 0
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Success in Exhibiting.

BY C. J. PEPPER.

With the increased number of exhibitors who are now showing in various parts of Great Britain it is natural that with the successes numerous failures are to be found —failures not only professionally but financially. Financial success can only be obtained by the combination of those three great necessities—tact, business acumen, and a knowledge of the science.

We have had many cases before us where the lack of one of these has resulted in disaster. For instance, a man with a smattering of the living picture industry advertises in the following terms—

> Kinematographer, well up in the trade, desires to meet a partner with £100 in order to open up in a profitable speculation.

He obtains the partner, and what is more essential, the handling of the £100, but it quickly vanishes in running a haphazard show that is a disgrace to the business. Unfortunately some of the hiring firms do not use sufficient judgment in giving credit to certain people in the business. Small wonder is it that such competition does harm to the genuine exhibitor, to whom we wish to give a few words of advice. The first item the exhibitor should take into consideration is the location of his hall. If a number of short shows are to be given it is a wise plan to ignore the question of excessive rent and obtain premises in the very heart of a busy thoroughfare. The enterprising man will use discretion in the attractions he uses to draw the crowd. In the poorer districts a piano organ, phonograph, or blood-curdling picture poster may pull the crowd, but to use such means in the "classy" districts would repel instead of attract.

Substantiability of frontage with well worded announcements written in modern styles, with the advantage of a man in uniform and a moneytaker's box are essential things. The public, however, will not pay their money to be fooled. It is not sufficient to get people inside and then to make them wait, and when their patience is exhausted, to run through a few ancient films in a haphazard manner.

The proprietor must not expect his sole occupation to consist in running round twice a day to collect the money from the ticket office. He should mix with the crowd, learn their opinion of the show, remedy complaints, and keep his weather eye open for new schemes, and be ever on the *qui vive* to improve the show so that the audience may want to come again. We will not dwell here on the subject of "Effects." but such things as dialogue, rain, thunder, engine whistles, horses galloping, motor hooters, whip flicking, etc., given at the proper moments behind the screen add additional success. In this country dialogue is not sufficiently understood in connection with living pictures. The Punch and Judy show is alright in its way, but take away the patter and it becomes slow; add dialogue to the living picture show, and the help it gives to the less intelligent to fully realise the meaning of the plot shows its real value.

The choice of pictures is another important factor. Humour, pathos and education should be mixed in such proportions as to make a varied and successful programme. The wide range of subjects that the film manufacturers continually produce makes it easier for the exhibitor to present turns that should satisfy the most fastidious.

Another point which is not sufficiently thought of is the short lecture or story to accompany travel pictures. A carefully-prepared interesting narrative, well and clearly spoken, accompanying such pictures increases the interest in them immensely.

The argument we frequently hear that exhibitions cannot be made to pay if run too long in one place, and that the successful exhibitor must travel from town to town to make money, is foolish in the extreme. As a rule the showman who moves from one place to another so quickly is he who is not making money. The showman who can remain in one spot and can, by employing fresh material and adding new turns to his programme, is the one who will get the biggest pull.

We hope to enlarge on this subject again, and if any reader can enlighten us on successful shows and how to obtain them we shall be glad to hear from them.

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"Caller Herrin'," Slide No. 2.

The Lantern as an Aid — to — Holiday Entertainments.

By W. H. GOLDING.

The tourist season is now fairly upon us. The various railway and steam ship companies, the travelling agencies, the local authorities of health and pleasure resorts,are vieing with one another for the patronage of the seekers of pleasure, and commending in glowing terms the attractions they have to offer and the merits of the localities in which they are interested.

And the travelling public respond to the call in ever increasing numbers. The fatigues of daily duty, the demands for rest and change, have led to a demand for travelling facilities and change of air and scene which cannot be resisted, and whose force and urgency are augmented day by day. And so it comes to pass that young and old alike find their way to the sea-side or inland resort, the mountain, or the moor, in search of a change.

NEED FOR ENTERTAINMENT.

But when the visitor is established in the hotel or apartments,when the delights of the beach and the promenade have been tasted, and the various attractions of the locality duly admired, time often begins to hang heavily upon the hands. Some entertainment or recreation is demanded of a more active and amusing kind than that obtainable from the contemplation of the beauties of nature. Then some days will be dark and dreary. Rain, wind, thunderstorms, cold snaps and other unwelcome freaks of climate are not by any means unknown, and something to occupy the evening is demanded.

Then comes the opportunity of the popular entertainer, the pierrot, even the wandering minstrel, is gladly welcome as one who can help to wile away the leisure hour. The band on the pier is listened to with eagerness and the still more elaborate and more varied programme of the concert artistes in the Pavilion or the Hall by the Sea, finds its patrons crowding to occupy seats.

NEW AND VARIED ATTRACTIONS.

Why should these able and indefatigable caterers for public entertainment confine their efforts to instrumental music, song and recitation? Why should they not diversify their programmes by appealing to the eye as well as to the ear? Why not call in the aid of pictures to illustrate the scenes described, the events recorded, or commemorated in song, the spots where the plot is developed or the action supposed to take place? Why should the topical allusions to events of the day and thoughts which occupy the public mind not be enforced and made real and living by pictorial aid?

TOPICAL SONGS AND PICTURES.

Why should not the daily events of the locality; the local regatta, the departure of the fishing fleet and its return laden with the spoils of the sea; the fishermen, their homes and their families, the making and mending of their nets, and all the homely and often picturesque incidents of their calling and daily life, be presented to the eye of the visitor as he takes his recreation? Why should not the many quaint sights and humorous occurrences of the day be thus chronicled and presented to arouse the recollection of those who witnessed them, or the curiosity and wonder of those who did not?

And by what means can all this be so successfully and pleasantly accomplished, as by calling in the aid of the optical lantern?

HOW TO SUPPLY THEM.

No very elaborate installation is needed for the purpose, nor need the pictures presented be of any very high order, at any rate as regards the more homely topics. Let the entertainer who proposes to present such views obtain photographs such as are reproduced daily by the illustrated press or adorn the pages of popular periodicals. Let a member of the company or someone associated with it devote a portion of the day obtaining such photographs of scenes which present themselves around him, or occurences which seem likely to lead themselves to pictorial illustration, and making lantern slides from his negatives, have them ready for projection upon the screen say on the following day or at as early an opportunity as circumstances may permit.

The local photographers and print dealers would doubtless lend their aid and be willing to supply views of the locality or of places in the neighbourhood, or to permit copies to be made of those which they offer for sale, for such a purpose, which would incidentally call attention to their business. Visitors, many of whom are constantly securing happy snap shots for their own pleasure, would doubtless be willing to see the result of their efforts depicted upon the screen, and find additional interest in securing what would prove most suitable for the purpose, while the experience gained by the amateur photographer in selection of subjects and the production of negatives lending themselves best to such a method of reproduction would frequently stand him in good stead in the future practice of his art or hobby.

The inhabitants of the place, finding that local surroundings and occurences were being produced upon the screen, might be reckoned upon to swell the audiences. In fact the use of the lantern in competent tactful hands would tend to enliven the performance, enhance the profits, and increase the popularity of the entertainers.

A good single lantern, easily set up and removed when needful, a cylinder or cylinders of compressed gases, a screen of moderate size and readily erected, and lowered or drawn aside when no longer required, and the whole placed in charge of a competent operator who knows his instrument and how

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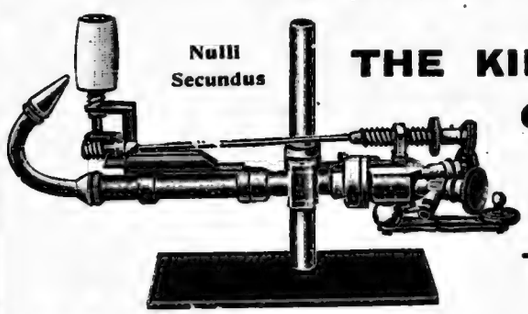

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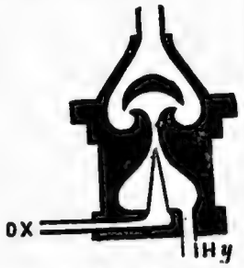

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to use it would be all that was needed, and the cost and trouble incurred would be very small.

The kinematograph would of course be extremely effective for the purpose in view, but the greater weight and cost of this instrument and of the films render this method beyond the power of the average performer.

THE ENTERTAINER'S OPPORTUNITY.

Think how such a song, for example, as "Killarney" would gain in popularity if it were illustrated, as the writer has occasionally attempted to illustrate it, by a series of lantern slides representing the actual scenes described. Or imagine a song, more popular perhaps in past years than it is to-day and commemorating the beauties of "that sweet vale of Llangollen" and of one of its most charming inhabitants, to be accompanied by a set of views presenting to the eye the many beauties of the valley, its mountain walls and its lovely ruin of Valle Crucis, with a portrait, if not actually of the lady whose charms the song records, at least of one or more of the many sisters she has left behind her in that choice corner of the Principality.

Or how the ballads of heroism and prowess on land and sea—the fruits of the poetical and musical genius of Dibdin and more recent poets, would be enhanced in interest if those who listened to them gazed also at pictures of the stirring events they recorded.

Take again the melodies of Thomas Moore, or the poems of Burns and Scott; how much more effective even such a melody as "The Last Rose of Summer" or "The Minstrel Boy" would become if the eye as well as the ear were appealed to.

How much would the descriptions in the "Lord of the Isles" "The Lady of the Lake" or the "Lay of the Last Minstrel" gain in effectiveness if accompanying views of the wild scenery of the Hebrides, the beauties of Katrine and Vennachar and of the richly wooded defile of the Trossachs, and the lovely ruins of Melrose were presented before the eyes of the hearers.

The field which lies open before the enterprising entertainer is simply boundless within the regions of poetry and song, to say nothing of the more homely and familiar fields of daily life such as have been briefly indicated.

Not only could the efforts of the vocalist and elocutionist be thus supplemented and enriched, but intervals in the course of the entertainment could be pleasantly occupied by the presentation of pictures, greatly to the relief of the artistes and the satisfaction of the audience.

WHAT HAS BEEN DONE.

A few years since, in connection with a local society, the writer succeeded, with the assistance of friends possessing musical and elocutionary ability, in arranging and carrying through an Irish and afterwards a Scotch night, the programme in each case consisting of illustrated selections from the poetry and vocal and instrumental music of the country represented, with one or more short intervals occupied by views of its scenery. A Welsh night on similar lines was projected but has yet to be carried out, and the idea is capable of indefinite extension at the will of the entertainer or the taste of the audiences.

Slides suitable for illustrating many songs or recitations are to be had on hire, at a small cost if they are not likely to be required so frequently as to make it worth while purchasing them, though there are many advantages in possessing and using one's own slides to which the operator is accustomed and whose merits he knows how to display to the best advantage. The lists issued by the leading photographic and lantern slide publishers contain numerous subjects admirably adapted to the purpose in view, and a careful study of these will well repay the time and labour bestowed upon it. Many of these firms will readily supply to order and at short notice, slides from the negatives they use for the production of paper prints or postcards of any subjects in their catalogues.

Two pictures used by the writer to illustrate the ever popular song of "Caller Herrin'" are reproduced from slides by Messrs. G. W. Wilson & Co., Limited, of Aberdeen, whose work in this direction has always maintained a high standard of excellence.

We are first introduced to the sturdy Scottish fishwife who may be met day by day on the quays of Aberdeen or Newhaven, and other fishing towns, or in the Canongate of Edinburgh and not infrequently in the streets of towns farther inland, as she offers for sale the produce brought to shore by the hardy toilers of the sea, and arouses the echoes by her cry of—

Wha'll buy Caller Herrin,
New drawn frae the Forth?

Illustration to "Caller Herrin'."

As the singer continues we are shown the fishing fleet, arriving from the night's toil, and discharging the spoils of the sea, while the fishwife dwells upon the perils and tragedies of the industry, and reminds us in plaintive strains, that—

Wives and mithers maist despairin'
Ca' them lives o' men.

How such a presentation of the melody appeals to the hearer, and how much more fully its pathos is realised and the hard and perilous struggle for life which it records is brought home to his mind and heart when the scenes described are actually depicted before his eyes, than when merely spoken or sung of, will be obvious, and needs no further enforcement.

THE TITLES.

Here we are confronted with the familiar query "What's in a Name?" Well, there is sometimes very much in a name, and not only in the name, but in the manner in which it is presented. First impressions count for a great deal and must be reckoned with. Many of the kinematograph films issued by even the best and most enterprising producers would gain much in attractiveness if their titles, instead of being printed in bold Roman capitals on the introductory slips, tempting us to exclaim, with Macmorris, "By my hand, 'tis ill done!" were arranged artistically and in ornamental characters, with surroundings suggesting the subject to be illustrated or the situations to be displayed.

The same consideration should present itself forcibly to the entertainer who proposes to illustrate a musical or elocu-

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tionary selection. The writer has found it useful to introduce a descriptive lecture by a carefully designed title slide, such as the one reproduced here, which was adopted as the introduction to a selection from the poetry and song of the North-

ern Kingdom, and of its scenery and many attractions. The Scottish Lion, the Thistle, and the Heather, the latter from actual plants, were grouped around the title of "Bonnie Scotland," photographed to the size of a lantern slide, and coloured by an experienced artist. Others of a like character have from time to time been designed to suit other subjects, and the effect has always been found well worth the time and trouble expended upon it; as the experience of the entertainer who will adopt, and can doubtless improve upon, the idea, will fully corroborate.

AN ILLUSTRATED SONG.

An example of an illustrated song of a humorous character is appended. The writer does not know whether the music can be obtained, nor is he able to guarantee the strict accuracy of the words, which are quoted from memory, many years having elapsed since he last heard the song. It may serve however as a suggestion of what may be done by any one who cares to make the attempt.

SONG.

Introductory slide before song commences. — View at or near Llandaff.

From Llandaff and Haflodaft, across the Welsh Mountains,
Where the leeks and the violets and the moo-cows do dwell;
I come here in search of a charming young maiden,
And where she is gone to I'm sure I can't tell. — View of Welsh Valley. Cattle in Foreground Mountains in distance.

CHORUS.

But I weep and I wander through vales and o'er mountains,
To find my sweet Jenny, Oh! where can she be?

Her home and her parents are highly respectable,
Her mother milks cows on a three legged stool;
Her father's a farmer, what grows the green turnip tops,
Her sister's a dairymaid, and her brother's a fool! — Portraits of the four persons, or a family group.

But I weep and I wander, &c.

I courted sweet Jenny, she said that she loved me,
We were to be married upon a May morn;
When there came a great soldier, from the Royal Artillery, — Narrator and Jenny together in rural surroundings.
And lo! one fine morning my Jenny was gone. — Artilleryman in Uniform.

So I weep and I wander, &c.

But no more shall I find her, she's gone with her soldier,
So farewell to the violets and the moo-cows so brown;
Farewell to the mountains, to the sea-shore I'll wander,
And in the cold waters I'll lay myself down. — Another Welsh view with cattle or former one repeated. Coast view, or seaside beach.

So I weep and I wander, &c.

The Electro-Graphic,
The Grand Concert, and
The Famous Al-Fresco

CINEMATOGRAPHS

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VITAGRAPH FILMS.

FOUR PENCE per foot nett.

The Braggart

or, What he said he would do— and what he really did.

Copyright, 1908, by The Vitagraph Company of America.

The braggart is forever relating his brave deeds—Volunteers on every occasion to quell any disturbance. Put to the test he fails ignominiously and is in every instance the sufferer.

Length 430 ft. Code Word "Brag."

The Two Travelling Bags

or, The Adventures of Percy White and Pauline Wells.

Percy and Pauline meet in a country Hotel where both are guests—Next day meet on the train homeward bound—They accidentally change their hand bags, each one of which is marked **"P.W."**—Reaching home the bags are opened creating all manner of trouble for their respective owners.

A GREAT COMIC.

Length 430 ft. Code Word "Travba."

SELLING AGENTS:—Spain, Barcelona; Hungary, Badapest; Italy, Turin; Argentine Republic. Buenos Ayres; Germany, Berlin and Hamburg; Denmark, Copenhagen.

Note Change of Address:

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

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NEW YORK: 116, Nassau St. CHICAGO: 169, Randolph St. PARIS: 15, Rue St. Cecile.

Latest Productions.

Graphic Cinematograph Co.
154 Charing Cross Road, W.C.

The Suffragists' Great Campaign ...	350	feet
Mrs. Drummond sending off her corps of Newspaper Sellers.		
Chalking on the Pavements.		
Dinner Hour Meetings at Waterlow's, Crosse and Blackwell's, &c., &c.		
Life size Portraits of Mrs. General Drummond, Mrs. Pethick Lawrence, Miss Christabel Pankhurst, &c.		
Special and exclusive pictures of Hyde Park Scenes, taken from the Suffragists Conning Tower, June 21st.		

Clarendon Film Co.
Clarendon Road, Croydon.

Old Composer and Prima Donna ...	695	,,
Follow Your Leader	220	,,
Saved by the Telegraph Code ...	327	,,
If Women were Policemen ...	400	,,
Mr. Jones has a Tile Loose ..	248	,,
Three Sportsmen and a Hat.. ..	380	,,

Kamm & Co.,
27 Powell Street, Goswell Road, E.C.

Electric Magnetic Cable Exhibition ...	604	,,
True Love	660	,,

Williamson & Co.
27 Cecil Court, W.C.

Friday the 13th	660	,,
Walk Round Rome	267	,,
Strange Inheritance	420	,,
The Swashbuckler	355	,,
The Bully and the Recruit... ...	340	,,
The Antiquary	290	,,

Pathé Frères.
31-33 Charing Cross Road.

Unusual Cooking	198	,,
A Game of Hide and Seek ...	180	,,
The Mesmeriser	610	,,
Mr. and Mrs. Thomas and Baby ...	330	,,
Customs Officer's Revenge ...	824	,,
Story of Gentleman's Jacket ...	362	,,
Pilgrimages and Fairs in Brittany ...	460	,,
Duel with Dynamite	460	,,
Miss Hold's Puppets	528	,,
Oyster Industry	445	,,
Mountaineer's Son	445	,,
Pretty Flower Girl	545	,,

Walturdaw Co.
3 Dane Street, High Holborn, W.C.

Swim Through London	—	
Cavalry Display at Hurlingham ...	—	
Boulters Lock on Ascot Sunday ..	300	,,
International Horse Show ..	—	
Dick the Kisser	355	,,
Princess and the Peasant	665	,,

Hepworth.
17, Cecil Court, W.C.

Through Surrey Lanes	240	feet
Weary Willy Steals a Fish ...	575	,,
The Serpents' Tooth	400	,,
Trials of Gypsy Gentleman ...	225	,,
Harmless Lunatic's Escape ..	..	
When Women Rule	600	,,
The Gentleman Gypsy	225	,,
Man who Learned to Fly	300	,,
Egyptian Village Industry	475	,,
Motherly Pram	—	

Urban-Eclipse.
Urbanora House, Wardour Street, W.

Mr. Hayseed's Bargain	450	,,
Reedham Boy's Drill	—	
Swim Through London	—	
High Jumping Display at Hurlingham	—	
International Horse Show	425	,,
Trip Through Savoy	345	,,
Organ Grinder's Daughter ...	545	,,
The Stonebreaker	550	,,
The Shipwreckers	440	,,
Coast Towns of North Devon ...	500	,,

The Gaumont Co.
Chrono House, Sherwood Street, W.

Napoleon and the Sailor	—	
Matinee Hat Nuisance	335	,,
A Tramp in Clover	693	,,
Jones has an Evening Out... ...	350	,,
King and the Dwarf	643	,,
Suffragettes in Hyde Park	208	,,
Even a Worm will Turn	240	,,
The Hat that came Back	420	,,
The Would-be Suicide	560	,,
The Torrent	170	,,
Suffragette Demonstration ...	205	,,
Two Men and a Girl	661	,,

Walter Tyler, Ltd.
48/50 Waterloo Road, S.E.

Gypsy's Daughter	537	,,
Rehearsing a Play	375	,,
Woes of a Kinematographer ..	358	,,
Pirate's Honour	683	,,
Spiteful Groom	568	,,

Lux.
R. Prieur, 68 Basinghall Street, E.C.

Inauguration of a Statue	373	feet
Curiosity Punished	367	,,
Heroic Forgiveness	308	,,
Gendarme's Tribulation	308	,,
Happy Recollections	491	,,
Dr. Cornelius	593	,,
Motorist Smugglers	557	,,
Pandore's Tribulations	308	,,
Happy Recollections	491	,,

Vitagraph Co. of America.
25 Cecil Court, W.C.

The Braggart	—	
Bill the Billposter	485	,,
Lover's Ruse	425	,,
The Orphan	600	,,
He Got Soap in His Eyes	320	,,
A Good Boy	250	,,
Nellie, the Beautiful Housemaid ...	615	,,
An Odd Pair of Limbs	220	,,
The Gambler	665	,,

Nordisk.
18 Cecil Court, W.C.

The Turkish Bath	344	,,
The German Derby	367	,,
The Baby Elephant	266	,,
Viking's Love	642	,,
Clearing Railway Track of Snow ..	442	,,

G. Melies.
16 Passage de l'Opera, Paris.

In the Barber's Shop	174	,,
Fake-Diamond Swindle	578	,,
The Two Rivals	112	
Jolly Parisian Dressmaker ...	358	,,
Astonishing Moke	503	,,
Wrestling at the Fair	470	,,

Cinematograph Syndicate.
23 Cecil Court, W.C.

Norwood Films—		
Unlucky Horseshoe	480	,,
Great Temptation	460	,,
Bertie at the Gymnasium	190	,,
Gamekeeper's Dog	460	,,

Westopia Trading Syndicate.
The Anchorage, Villiers Road, Southsea

Britain's Latest Warships... ...	250	,,
A Diver at Work	130	,,
Jack's Fairwell to his Sweethea ...	120	,,
Motor Boats and Yachts Racing ...	200	,,

Cricks and Martin.
London Road, Mitcham, Surrey.

The Mission of a Flower	360	,,
Father Buys a Picture	500	,,
The Freebooters	395	,,
Professor Bounder's Pills ...	380	,,
Deer Hunting in Canada	360	,,

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THE OLD COMPOSER AND THE PRIMA DONNA.

A pathetic story, dealing in the most touching and appealing manner, with the trials of an old street musician, who is cruelly defrauded of his rights by an unscrupulous and fraudulent publisher. The old man, in the last straits, is eventually brought back to life, strength and happiness, through the intelligence of his little grand-daughter, who denounces the publisher, and persuades a famous Prima Donna to visit her grandfather Fortified by this gracious recognition of his genius, he finds strength to accompany her in her carriage, and drawn by a crowd of admiring neighbours, the couple make a triumphal progress to the theatre, where we see the white-haired composer receive a unanimous and rapturous welcome from an enthusiastic audience. We feel sure that for the future he will be well provided for. The acting of the story throughout is remarkably fine, and the unique setting of every scene is not the least of the attractions of the subject. Clarendon quality.

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NORDISK FIRST AGAIN!

Our exhibit at the Hamburg Exhibition won us the Gold Medal. We obtained this, the supreme award of the exhibition, by the qualities of which our films are remarkable—perfect photographic quality and steadiness, good acting and tasteful and realistic staging.

Ask at once for Special List. NO HIRE.

Review of Latest Productions.

Vitagraph.

The Braggart, or What He Said He Would do and what He really Did is another new film by the Vitagraph Company of America. That a barking dog seldom bites is emphatically demonstrated in this picture. A big burly fellow, the braggart, is the centre of an admiring group of females to whom he is relating his exploits, exhibiting at the same time different medals for acts of bravery. The conversation is interrupted by music from the street. The ladies object to the noise and the braggart tells them he will stop it. He succeeds, for the disturber proves to be a poor little girl playing a mandoline, whom he brutally chases away. He returns to the parlour, is telling of other brave deeds, when two ferocious-looking Italians stop in front and start grinding a hand organ. He cringes, gives each a couple of dollars, and slinks away. Two young ladies are walking along the street when a couple of rowdies speak insultingly to them. Our champion happens along, is told of the occurence, and starts off to make an example of the two thugs. One glance at his opponents is sufficient. All the fight in him quickly disappears, and after treating them he sneaks off. A neighbour beats our brave man's son, and the father starts out to do the neighbour up. This man is not of the scarey kind, however, and is just as ready to fight as is the blower, so the encounter ends in words. By this time the braggart is a total wreck. His wife and mother look over what is left of him, and then and there he vows never again to tell of what he is going to do.

The Two Travelling Bags, or The Adventures of Percy White and Pauline Wells, is also a very good new film by the Vitagraph Company, of America. In the reading room of a country hotel two people are observed at the writing table busily engaged. The gentleman looks up and catches the eye of his companion, who is a pretty looking young woman. To more fully explain the events which are to follow we see the letter sent by each. The first reads, "Dear Wife,—Home to-morrow. So glad to get back. Bringing you a pleasant surprise. Your affectionate husband, PERCY WHITE." The other reads, "Dear Hubby,—Home to-morrow. Longing to see you. Bringing a little remembrance. Your loving wife, PAULINE WELLS." Both finishing their letters at the same time, get up, and a mild flirtation begins. The next day at the railway station passengers and porters are walking about. Mrs. Wells arrives with a travelling bag marked very plainly "P. W." She enters the car, and almost immediately Percy White comes in carrying a similar travelling bag also marked "P. W." The couple bow to each other, and take seats on opposite sides of the car. They begin to converse across the aisle. The lady makes room in her seat for the young man. On the station the young people part each in a different direction. Mrs. White is busily engaged sewing when the bell rings. She fondly embraces her husband when he enters. He places the bag on the table, and after teasing her unfastens it to give her the "pleasant surprise." He pulls out a lady's night-dress, a pair of silk stockings, a corset and a pair of garters. She shakes the articles angrily in Percy's face while he stands back utterly dumbfounded. He tries to explain, but his wife storms about furiously, then rushes out of the room. At the Wells home still more trouble is coming off. Mr. Wells is in his parlour smoking and reading. A ring at the bell is followed by his wife's entrance. They embrace and sit down and converse. Mr. Wells is showing marked anxiety to have his "little remembrance." He finally opens the bag, pulls out a pair of pyjamas, man's socks, etc. He springs to his feet in a fury, storms up and down the room, his wife expostulating and pleading with him. At this moment there is a ring at the bell and Percy White dashes in, and matters are cleared up.

Hepworth.

This firm have a panorama entitled Through Surrey Lanes on an Argyll Car and illustrating a motor run through the villages of Abinger Hammer Gomshall and Shere. The trip is most enjoyable and novel and conveys a true record of the lovely scenery. The film is of first rate quality, and perfectly steady on the screen.

In the comic line Hepworth's offer Weary Willie Steals a Fish. A miserable looking tramp stares eagerly at a large fish exhibited for sale on a fishmonger's slab. Waiting an opportunity he dashes forward, snatches it up and runs off with it under his arm, quickly followed by an observant policeman. The Tramp gets away with his prize to the water's edge, where a large number of boats are moored, and lying down with his capture, falls asleep. He has an unpleasant dream of rushing to the water's edge and rowing out to a submarine boat. Jumping on board he goes below to the engine room and begins to switch on the current. The boat slowly moves out to sea and sinks below the water. The tramp watches the fish in amazement; the eerie forms make him feel quite unpleasant. He see a comely mermaid beckoning to him outside, and watches her with wide open eyes. He jumps from the boat in a diving costume, as it is wrecked on the rocks at the ocean bed, and he is suddenly challenged here by a policeman, who appears before him in similar costume to his own. The tramp however draws a knife and violently resists arrest. He cuts the air tube of the officer and joyfully rubs his hands as the man sinks to the ground. Turning his attention to some sweet forms around him, he clasps one in his arms. A number of others sit around them and large weeds descend and cover them all up. The tramp sleeping with his fish, is rudely awakened from his pleasant dreams by the rough hand of a policeman. He is so surprised that he rolls forward into the water. The cold water frightens the man and he quickly struggles out into the arms of the amused bobby.

Sheffield Photo Co.

This firm issue three films. In The Little Flower Girl a drunken stepfather sends his daughter out selling flowers. His only interest in life is to obtain money for drink. The poor girl arrives home with not sufficient money to satisfy his wants, and receives a good thrashing at the hands of the brute. He takes her into the street still treating her cruelly, when a kindly young curate remonstrates with him over his conduct. At this the curate receives a blow from the brutal stepfather which fells him to the ground. This proves too much for the curate, who takes off his coat and gives the man a well-deserved hiding. The kindly curate then takes the child to his home and adopts her, and we find her in the last scene in comfortable and homely surroundings.

WILLIAMSON W FILMS

The latest Williamson Productions are:

THE BULLY AND THE RECRUIT ...	340	feet
UNCLE'S PICNIC	400	feet
SHE WOULD BE A SUFFRAGETTE...	240	feet
THE PROFESSOR'S GREAT DISCOVERY	400	feet

The latest Selig Films are:

FRIDAY, THE 13th	660	feet
THE SWASHBUCKLER	355	feet

The latest Italian Cines are:

THE MODEL	——	feet
A GOOD REPENTANCE	556	feet
A WALK THROUGH ROME	267	feet
A STRANGE INHERITANCE	420	feet

We shall be pleased to show any to our Customers, and a call to talk over our New Arrangements will be esteemed.

We have about 10,000 feet of Selig Film, brand new, but of early issue, for sale at 2d. per foot.

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Telephone: 7393 CENTRAL. Telegrams: "KINETOGRAM, LONDON." W.C.

CRICKS & MARTIN'S

No. 137. **Films.** THIS WEEK'S NOVELTY.

THE MISSION OF A FLOWER.

Showing how a little girl, by means of a flower, reclaims an habitual drunkard, and converts a house of misery into one of prosperity and comfort.

HIGHLY DRAMATIC AND PATHETIC.

Length 360 feet. Price £9 0 0 (Subject to the usual discounts). Code Word, "Mission."

Telegrams— "Bioleseque, Mitcham." LONDON ROAD, MITCHAM, LONDON, S.W. New Telephone No. 832 MITCHAM

A comic from this source is The Stolen Duck. Two tramps, observing a woman returning from market with a duck, suddenly pounce upon her and sieze it. The woman gives chase. The duck escapes and causes endless trouble, the pursuers having to follow it through streams, over weirs and dams, and finally the thieves are captured and conveyed to the lock-up. The third S.P.C. film is of an industrial order, illustrating English Flower Culture. This interesting series of pictures shows A Panorama of the Fields of Flowers, Gathering the Flowers, Forcing in the Greenhouses, Packing and Despatch Departments, and concludes with a study of A Little Flower Seller.

Pathé.

Among Pathé's long list of films is a dramatic entitled The Mesmerist, in which, a murder having taken place under mysterious circumstances, the sister of the victim submits herself to the influence of a hypnotist, and under the spell sees the crime as it actually takes place, her revelations leading to the discovery of the murderer. This idea is worked out very cleverly in the Pathé film.

A comic film from Pathé's has the title Mr. and Mrs. Thomas and the Baby. The father, in the absence of his wife, decides to take his little girl for a walk, and in the street stops at a toyshop and buys her a wooden house. Then the child desires to have a bicycle. Her wishes in this respect are complied with, and then, as the two are resting in a café, a man passes with some balloons. Papa buys one, but is carried up into the air, and the cord snapping comes down in the arms of his little daughter.

A Game of Hide and Seek is also of the comic order. A bevy of children, pretending to play at hide and seek, are let loose in a flat, which they fill with their laughter and playful tricks.

A Pathé trick film called Unusual Cooking is worked out in the usual clever manner. The spoons and forks and knive carves the cook carefully and cook him, whereas the brooms, after putting the house in order, go back to their allotted corner. The picture ends with the cooks, kitchen-maids and scullions having a good time on account of their work being done without their having even to superintend it.

Urban-Eclipse.

The Urban list this week consists for the greater part of subjects of topical interest. Prominent among these is that generally appreciated annual the Reedham Boys' Festival Drill, which came off on June 24th, and the film of which shows movements in column, formation of five-rayed wheel, passion flower formation, changing to rotating ten-pointed star, open star (five-pointed), and the word "Reedham," arranged along the arc of a circle by the carefully-drilled youngsters. This is a charming film.

The International Swim Through London also received attention from the Urban operators, various incidents of the race being shown, the start at Richmond, views *en route* to Blackfriars, etc., and an interesting picture enabling the spectator to compare the methods of the famous swimmers engaged.

The High-Jumping Display at Hurlingham is the subject of another Urban film. The picked men of seven nations were represented in this performance, and some remarkable leaps are witnessed.

Urbans were also successful in photographing the whole of the special programme produced at the Olympia Horse Show before the King and Queen on July 22nd, the film showing the arrival of their Majesties, the Maharajah of Nepal, etc.

An Urban comic film is entitled "Mr. Hayseed's Bargain." Hayseed is a countryman, who, after buying a cow at the market, leaves it tethered to his cart. A thief takes away the cow leaving a rough cob in its place. Hayseeds drives away apparently content with the less valuable animal, but a little further on another exchange is effected, a donkey taking the place of the cob. Hayseed stops and partakes of refreshment at frequent intervals, and in one of these a goat takes the place of the donkey. So things go on until a rabbit is left, and this Hayseed places in the cart and takes home with him, when he receives a warm reception from his wife.

Gaumont.

The Theatrical Garden Party in the Botanical Gardens, Regent's Park, has provided the Gaumont Co., with the material for a highly interesting subject, which though produced at high speed and shown at the Hippodrome and Coliseum and other halls the same evening, is of good quality, many prominent actors and actresses and music hall artistes being easily recongisable.

Gaumont's story list contains some good numbers in addition to Napoleon and the Sailor, to which we have paid special attention elsewhere. A comic is the Matinee Hat Nuisance which tells how three gentlemen, annoyed at the vast size of the hats worn by two ladies seated in front of them at the theatre and by their refusal to remove them, turn the tables in a ludricous manner. This is particularly opportune at the moment, when the matinee hat nuisance has led to a riot in a Continental theatre.

A magic production of Gaumont's is entitled The King and the Dwarf. A page falls in love with the Princess at the Court to which he is attached, is banished by the King her father, but making the acquaintance of a benevolent fairy, is changed into an ugly dwart and in this shape is enabled to throw a spell over the King. The latter's head changes every hour into that of various kinds of beast and after experiencing this affliction for some time, he secures the removal of the spell by consenting to the marriage of the page and the princess.

Nordisk.

This company illustrates the Kaiser's visit to the German Derby at Hamburg-Horne in one of their films this week, and some interesting views of this great German sporting event are included.

The Nordisk Co. have also put a good comic film on the market setting out the terrible results of A Turkish Bath. The man in the bath falls foul of the attendant for the singing of tunes while going about his duties, and the latter puts him through a course of very rough treatment, at the last throwing him in a bath, and taking out only his skin.

THE WEEK'S NEWS.

The "Kinedrome"

is the title of a new Theatre opened in New York.

Fifty Theatres

on the Julius Cahn circuit of legitimate houses are now running living pictures with vaudeville in the States.

Looking Back

was disastrous to Lot's wife, but the man who buys back numbers of the *Kinematograph and Lantern Weekly* and looks carefully through them will gain information and much of interest.

All over America

this year, but more particularly in the country towns, are to be found living picture shows under canvas. Tents of all sizes are requisitioned and good money is being made by the enterprising showmen.

Another Change.

We understand that the Wrench Film Co., one of the latest in the film making profession, have secured the services of Mr. J. Wiggins as chief of the photographic staff. Their studio and open air theatre is situated at Streatham.

Walturdaw.

Walturdaw's list is as usual conspicuous for the presence of good topical subjects. Their operators have this week illustrated Henley Regatta, the Italian Cavalry Officer's Jumping Exhibition at Hurlingham, and the Great Swim Through London, won by Jarvis.

6s. 6d. is less than a third of a £1

but for this amount the *Kinematograph and Lantern Weekly* will be sent for 52 weeks to your address post free, directly published. It is certainly worth three times the money.

The Urban Outing.

On Sunday last the Staff of the Charles Urban Trading Co. had a trip to Clacton-on-Sea. Glorious weather was experienced and the party, who were accompanied by Mr. Urban and Mr. Clegg, reached Liverpool Street at the end of the day in a very happy frame of mind.

Living Pictures and Diabolo.

Among other attractions that Mr. Dove Paterson introduces into his picture show in Scotland is a diabolo competition for boys and girls. Gold and silver medals are given and a keen interest is shown by the competitors and their friends.

Mr. Roy Collier

who has been in charge of the film sales department of the Walturdaw Co., Ltd., for some time back has joined Messrs. Walter Tyler, Ltd. His knowledge of the trade (gained partly with Pathé Freres) should be of great assistance in making a success of the department which Messrs. Tyler have opened for the sale of films.

Slides of Franco-British Exhibition.

By special permission from the authorities, Messrs. Walter Tyler, Ltd., have been enabled to secure an interesting series of snapshots of the Franco-British Exhibition, and we are informed that a set of about 60 slides is in course of preparation. There is almost sure to be a big demand for these slides and we recommend those of our readers who desire a set to make early application.

Kineto Ltd.

The new concern which, under the management of Mr. J. G. Avery, occupies the premises in Rupert Street until recently filled by the Urban Co., is making a new projector which will be found illustrated elsewhere in this issue. One good feature of the Kineto projector is that it occupies very little space in the box. At an early date we intend dealing with other features in a special article.

A Picture Show's Staff Outing.

The Annual outing of Mr. George Black's Northern Circuit of Picture Theatres' staff, comprising over forty, took place on Sunday last. The party proceeded in a special boat up the river Tyne to Newcastle, then entrained for Whitley Bay. Various recreations were indulged in such as boating, bathing, etc. Excellent dinner and tea were provided at the Panama House. Special musical items were rendered, and a hearty vote of thanks accorded Mr. Black.

Films of Grand Prix Motor Race.

Mr. J. G. Avery, manager of Kineto Ltd, informs us that he expects to receive copies of film of the Grand Prix Motor Race, which comes off on Sunday next, in London by Wednesday evening next. It is expected that this film will be of a highly exciting nature, the course being a 50 mile one and over 40 cars of immense power being engaged.

Biograph Company Limited.

Registered June 23, by A. P. M. Rivolta, 9, Hart Street, W.C. Capital, £5,000, in £1 shares (2,500 Six per Cent. Cumulative Participating Pref.) Objects: To carry on the business of exhibitors and manufacturers of and contractors for the supply, hire, erection and maintenance of biographs and mutographs, etc. No initial public issue. The number of directors is not to be less than two nor more than seven. W. T. Smedley, F.C.A., is the first director, with power to appoint others. Registered office, 9, Hart Street, W.C.

Butcher & Sons' Manchester Exhibit.

A special exhibit of the Empire kinematographs, projectors, cameras, and electrical and limelight fittings, was to be seen this week and last at the Cathedral Hotel, Manchester. All the latest improvements in machines and accessories were explained and demonstrated by Mr. Alec J. Jones. The No. 2 Empire New Model and cheaper machines were shown, while among a multitude of interesting exhibits a remarkable tripod is especially notable as showing the ease, accuracy, and speed with which variable elevations may be obtained for kinematograph purposes. The whole show goes to Glasgow on Friday, July 3rd.

The Safety Bioscope Co.

The name of the Safety Bioscope Co. appeared in our pages for the first time in October last, and the firm had only come into existence a month or two previous to that time. The intervening nine months has seen a remarkable increase in the firm's business, and the film now despatched weekly to the hire customers of the firm is measured in hundreds of thousands of feet and is increasing weekly. We hear for instance that a recent trip by Mr. Walker resulted in 90,000 feet extra having to be despatched weekly. Mr. W. Walker's practical knowledge of the trade and acquaintance with the showman's requirements (gained when he himself was a showman) has a great deal to do with the success of the concern of which he is the leading spirit. He is always pleased to discuss business with callers at Hampstead, or to quote for special requirements.

Song Slides.

One of the chief firms actually making song slides in this country is Messrs. Walter Tyler, Ltd., who tell us that they find an increased demand both for their own productions and for the American sets, of which they stock all the latest. They have some 500 sets on hire altogether and are adding to these weekly. We were enabled to inspect some of the slides in three of their chief sets, Take Me on the Flip Flap (introducing some pleasant views of the Franco-British Exhibition), In far Australia, and, I Wonder if She Loves Me, are of a high degree of merit as regards posing, photography and colouring. Messrs. Walter Tyler inform us that they are prepared to make special song slides to any singer's requirements at short notice and that they have recently done work of this sort for some very prominent artistes.

Kennington Theatre.

The second week of Mr. W. F. Jury's picture season at the Kennington Theatre has been signalised by an almost complete change of programme, which has had the result of keeping the popular interest in the entertainment at a high pitch, and thus ensuring good houses. Amongst the kinematograph novelties which Pathe Freres supply are Macbeth, Japanese Butterflies, The Stolen Duck, and Mr. and Mrs. Newly Wed. Mr. J. W. Horton sings, Take me to your heart again, and, Love me and the world is mine, with great effect, the action of the songs being illustrated by a series of attractive views. Quite a feature of the first portion of the programme is the trick pianoforte playing of Mr. Stanley Waller, who is an excellent pianist, and quite wins everyone's hearts by his cleverness. His selections are marked by brilliant execution. The representations of the Horse Show with which the second portion of the entertainment opens are excellently done, while the Opera-phone continues to maintain its hold upon the attention of the house. A one-act comedy, Angelina, provides a diverting interlude to the pictures.

Two Gaumont Specialities.

A HAND CHRONOMEGAPHONE. NAPOLEON IN A FILM SUBJECT.

At the Gaumont premises in Sherwood Street, we were shown two novelties both likely to appeal very strongly to showmen. One of these is a hand model of the Chronomegaphone, and the other a special film subject with the title, Napoleon and the English Sailor, and setting out the incidents of the well-known poem.

This is in every sense a masterly production. The Napoleon is Mr. Herbert Darnley, the well-known actor, and he is assisted by the members of the troupe performing with him on the halls. The film opens with a head and shoulders view of Mr. Darnley as Napoleon, and the first scene of the story follows, introduced by the following words of the poem being flashed on the screen :—

"His Navy chanced to catch one poor English sailor."

A delightfully pretty shore scene is illustrated. It is tastefully tinted green, and the shadows of the French soldiers and sailors as they drag the forlorn Englishman to shore make a striking effect as reflected by the wet sand. The sailor, after a futile struggle, appears to submit to captivity and the poem tells us

"They suffered him unprisoned on the shore to roam."

Clambering among the rocks, the sailor espies a barrel washed up by the sea and rolls it up to the cliff, where he succeeds in fashioning a boat of a rude character out of it He is about to launch it ;—

"But the Frenchmen caught him on the beach."—

This scene is prettily tinted red to denote sunrise.

Now the scene turns to Napoleon, standing on the cliffs ; he has been watching the struggle, and calling his suite, descends a staircase in the rocks to the beach, where, after inspecting the ingenious manner in which the sailor has fashioned a boat out of the barrel, he interrogates him as to the reason for his anxiety to reach home. The sailor replies—

"Great was my longing to see my mother."

and his eloquence has a moving effect upon his captor—

"And so thou shalt," Napoleon said.

and he proves as good as his word. Two French sailors row the Englishman to sea, while the others gather on the sands and wave a farewell, and the concluding scene, introduced by the sub-title, "Home and Mother," shows us the salt accosting his old mother as she sits dismally at her cottage door.

The whole film is carried out in a most masterly manner. The seashore setting chosen is a markedly pretty one, the costumes are both picturesque and proper to the period, and all the actors sustain their parts well. We can certainly recommend inspection to showmen appreciating a real headliner.

The Hand Chronomegaphone is a companion to the popular Chronomegaphone which had such an exceptional run at the London Hippodrome and was shown by Royal command before Her Majesty the Queen and the Dowager Empress of Russia at Buckingham Palace last year. The peculiarity of the new machine shown us was that as a singing picture machine it can be worked by hand, the only electricity employed being obtained from a pair of small dry batteries similar to those used for telephones. The sound produced by this machine is similar in all respects to that of the Chronomegaphone, the highest volume being twice as loud as the sound of the human voice, while the sound can be diminished to the faintest whisper, while we heard all sounds between these two maintained. We should imagine that for a singing picture machine to be efficient it is necessary for the two ends to run at the same speed. The Gaumont Co., have arranged this and in addition, the speed of the kinematograph can be advanced or retarded at will, so that in the event of the operator making a bad start he can put the machines in synchronism at once. It is possible to run the two parts of this apparatus absolutely independently of one another—that is to say the projector may be used to give a show of ordinary films and the gramophone to render records. This instrument should be useful to those showmen who do not desire so elaborate a machine as the power Chronomegaphone.

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FOR SALE, Beard's Perfect Projector, latest model, New, can be seen at Kinema Novelty Co., 22, Gresham Road, Brixton, S.W.

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FILMS for Hire, all the Latest, and films for Sale. Keep your show up-to-date by hiring from The Bendon Trading Co., 75, Jamaica Street, Glasgow.

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A FEW bound volumes (No. 1 and 2) of THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL. Contain many useful and interesting articles. Price 3s. 6d. each post free from the Office of the KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

BIOSCOPE, GLASGOW is the Telegraphic Address of the GAUMONT SCOTTISH FILM BUREAU, 142 Trongate, Glasgow, where every trade requisite is always in stock, for Sale or Hire. First-class programmes a speciality.

WANTED, the Names of Gentlemen running permanent Animated Picture Shows, willing to form themselves into a Syndicate for the Purchase of New Films to be used by each member weekly.—Apply, in first instance, Gilmour, 33 Albany Street, West Hartlepool.

With the Showmen.

Mr. Pringle last week submitted a capital selection of films to patrons of his Picture Palace, Glasgow. The pictures included Mandrel's Exploit's and A Sailor's Heart.

Gooe's London Animated Picture Co., commenced a fortnight's visit to the Assembly Rooms, Bath, last week. The Oberammergau Passion Play film is a feature of the show and there are numerous comics.

Jack Johnson, the black boxer, who is anxious to meet Burns for the Championship of the World and claims that title because of the latter's unwillingness to fight, is showing films of some of his chief fights at the Oxford Music Hall, where he is at present appearing.

Appreciative audiences attend the Pavilion Sunderland and enjoy displays of pictures. The Tale the Autumn Leaves Told, The Pony Express, Entangled in Quicksands, Too Old to Work, Depilatory Powder, and Secret of the Iron Mask, were among the films.

The programme which began its run at the Central Hall, Colne, on Monday last included Fireman's Daughter, Nervous Twitching is Catching, Workman's Revenge, Fairy and Friends, Australian Dancers, Bully and the Recruit and Hi! Stop Those Barrels.

The Walturdaw Co., kinematographers to the Palace Theatre, have been particularly active during the past few days, all the incidents at Olympia having been shown the same evening of occurence. On Wednesday evening the start and finish of the Hare and Hounds race from Hurlingham was the subject of many compliments.

Black's Picture Hall, Sunderland, continues to be a popular place of resort with lovers of animated photography effects. This week The Spiteful Groom, The Sausage Fruit, The Timid Lover, She Wanted to be an Actress, Brazil, the Pera-Chicada Falls, The Temptations of the Prodigal, A Poor Little Peasant Boy, The Doctor of the Castle, and The Theft at the Casino, were the subjects.

Large and Appreciative Audiences have been attracted nightly to the Leigh Assembly Rooms to inspect the programme of films presented under the direction of Mr. J. F. Walker, of the Sovereign Co. Among the most successful subjects are—King and President at the Franco-British Exhibition, Fireman's Daughter, Crime on the Mountains, Pierrot's Jealousy. Grandfather's Pills, Woes of a Kinematographer, Jones and the Lamp post, Hi! Stop those Barrels, Father buys a Picture, and The Lady Barrister.

Seldom has the Empire Theatre Bioscope had so ample a field for its activities as that presented during the present season. During the run of the International Horse Show at Olympia the events of each day have been transferred to the screen at night; pictures are shown of his Majesty's arrival at Olympia on Monday, together with details of the events during the performance which he witnessed. Scenes at Boulter's Lock taken on Ascot Sunday are shown, and events at Henley Regatta are promised. Not the least interesting of the Empire pictures are scenes and incidents from the great Suffragette demonstration in Hyde Park.

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